MUSIC - UNIVERSITY OF TORONTO
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Faculty of Music

Calendar 1999-2000

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UNIVERSITY OF TORONTO

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LIBRARY
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UNIVERSITY OF TORONTO

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Mailing Address:

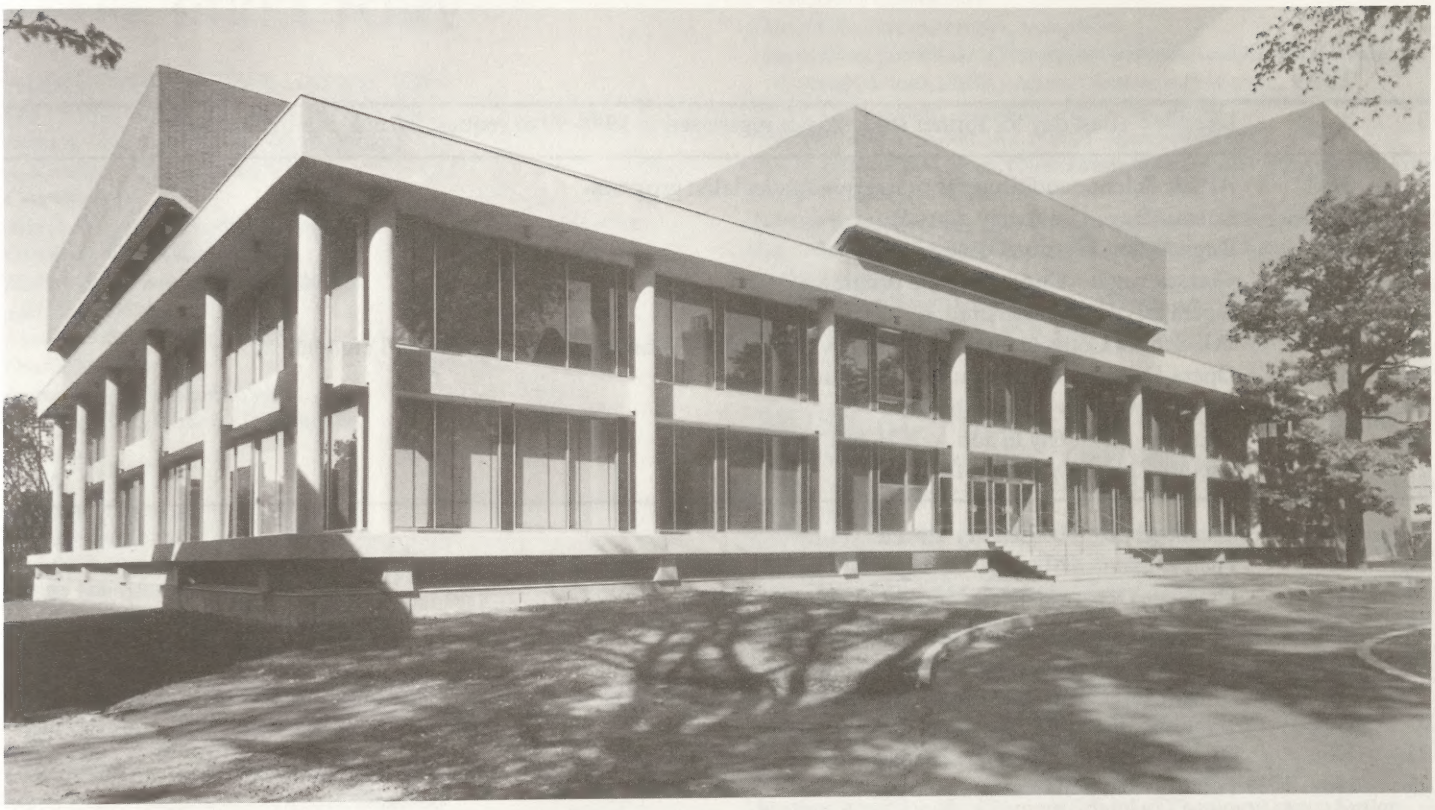
Faculty of Music
University of Toronto
Edward Johnson Bldg
80 Queen's Park
Toronto, Ontario M5S 2C5
Canada

E-mail:
(Admissions):undergrad.music@utoronto.ca
(Registrar's Office):jeannie.wang@utoronto.ca

Important Telephone Numbers at the Faculty of Music

	AREA CODE 416:
General Enquiries, Room 145	978-3750
Undergraduate Office, Room 108	978-3740
Registrar: Jeannie Wang	
Assistant: Nalayini Maheswaran	
Undergraduate Admissions	978-3741
Andrea McGee, Room 108	
Graduate Office & Admissions	978-5772
Susan Ironside	
Opera Division & Admissions	978-3746
Tina Orton, Room 107	
Fax	978-5771

PREFACE



Music has been a part of the University of Toronto for more than a hundred and fifty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recordings Archive. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers and performers with outstanding reputations in Canada and abroad.

With only about 575 students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, masterclass or performance of special note; our chamber ensembles, orchestras, baroque orchestra, contemporary music ensemble, opera program, concert band, wind symphony, jazz ensembles, chamber singers, concert choir and women's chorus provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward Johnson Building. And outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide all the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 2C5. We will be happy to hear from you.

DEANS OF THE FACULTY OF MUSIC

1918 – 1927	Augustus S. Vogt
1927 – 1952	Sir Ernest MacMillan
1952 – 1968	Arnold Walter (Director)
1953 – 1970	Boyd Neel (Dean)
1970 – 1977	John Beckwith
1977 – 1984	Gustav Ciamaga
1984 – 1990	Carl Morey
1990 – 1995	Paul Pedersen
1995 – 1996	Robert Falck (Acting Dean)
1996 –	David Beach

SCHEDULE OF DATES

		1999
3	Aug	Deadline - Last day for former students not registered in 1998-99 to request permission to re-enrol
1-2	Sept	Arts & Science auditions for music major/specialist program
6	Sept	Labour Day - University closed
7-9	Sept	Registration - For new students
13	Sept	Classes begin - Undergraduate programs
15	Sept	Opera Division - Registration
16	Sept	All School Convocation: 12.10 pm, Walter Hall - Gathering of all faculty and students
16-17	Sept	Opera Division - Auditions, counselling
20	Sept	Opera Division - Classes begin
24	Sept	Deadline - Last day to add A, F, H and Y courses
28	Sept	Faculty Council Meeting: 12.10pm
11	Oct	Thanksgiving - University closed
19	Oct	Faculty Council Meeting: 12.10pm
26	Oct	Graduate Department Meeting: 12.10pm
28	Oct	Graduate Department Meeting: 12.10pm
29	Oct	Deadline - Bursary applications
5	Nov	Deadline - Last day to drop F, A courses
23	Nov	Faculty Council Meeting: 12.10pm
25	Nov	Fall Convocation Ceremony - 6pm
10	Dec	Classes end - all programs. All work in A and F courses must be submitted by this date.
13-21	Dec	Examinations, term tests - undergraduate programs
		2000
3	Jan	Classes begin - all programs
14	Jan	Deadline - Last day to add S and B courses
18	Jan	Faculty Council Meeting: 12.10pm
11	Feb	Deadline - Last day to withdraw from the Faculty; last date to drop H, Y, B, and S courses without academic penalty
14-18	Feb	Reading Week - No classes, undergraduate programs
22	Feb	Faculty Council Meeting: 12.10pm
1	Mar	Deadline - Applications for admission to 1999-2000 undergraduate programs
18	Mar	Opera Division - End of Winter Term
21	Mar	Faculty Council Meeting: 12.10pm
21-27	Mar	Opera Division - Winter Break
7	Apr	End of term - undergraduate programs. All term work in B, H, S and Y courses must be submitted by this date.
10	Apr	Final examinations begin - undergraduate programs
21	Apr	Good Friday - University closed
29	Apr	Opera Division - End of Spring Term
5	May	Last Day of Final Examination period
25	May	Faculty Council Meeting: 12.10pm

FACULTY OF MUSIC STAFF DIRECTORY

ADMINISTRATIVE OFFICERS OF THE FACULTY OF MUSIC

Dean & Graduate Chair: David Beach
Associate Dean: Cameron Walter
Coordinators
Arts & Science: Timothy McGee
Graduate: Carl Morey
History & Culture: Timothy McGee
Jazz: Paul Read
Music Education: David Elliott
Opera: Stephen Ralls
Performance: Cameron Walter
Theory & Composition: Chan Ka Nin

FACULTY

Professors Emeriti
John Beckwith CM, M.MUS., MUS.DOC.
Melvin Berman M.M. (Hartford)
Walter Buczynski
Ronald Chandler M.M.E. (Indiana)
Gustav Ciamaga M.F.A. (Brandeis)
Lorand Fenyves
Doreen Hall ART.DIP., LIC.DIP. (TCM)
Derek Holman D.MUS. (London) FRAM, FRCO, FRSCM, FRCCO
Talivaldis Kenins B.LITT.
Lothar Klein M.S. (Columbia) PH.D. (Minnesota)
Maria Rika Maniates M.A., PH.D. (Columbia)
Oskar Morawetz O.ONT., MUS.DOC.
Harvey Olnick M.A.
Vladimir Orloff B.A. (Lenin State Univ. Minsk), M.A. (Bucharest)
Robert Rosevear M.M.
Ezra Schabas M.A.
Pierre Souvairan ART.DIP. (Landeskons.Leipzig)
John Weinzweig OC,O.ONT,M.M.,MUS.D.,LL.D
David Zafer

HISTORY & CULTURE OF MUSIC

William Bowen M.A., PH.D. (Toronto) *Associate Professor*
Caryl Clark M.A., PH.D. (Cornell) *Assistant Professor*
Robert Falck M.F.A., PH.D. (Brandeis) *Professor*
Andrew Hughes M.A., D.PHIL. (Oxon) *Professor*
Gregory Johnston M.A., PH.D. (UBC) *Assistant Professor*
Gaynor G. Jones M.A., PH.D. (Cornell) *Associate Professor*
****James Kippen* PH.D. (Belfast) *Associate Professor*
John Mayo G.T.C.L.(London), M.A.(Toronto), PH.D.(Toronto) *Associate Professor*
Timothy J. McGee M.A. (Connecticut) PH.D. (Pittsburgh) *Professor & Divisional Coordinator*
Carl Morey M.M., PH.D. (Indiana) *Professor & Jean A. Chalmers Chair in Canadian Music*
Mary Ann Parker M.M. (S. Illinois-Carbondale) PH.D. (Rochester) *Associate Professor*

MUSIC EDUCATION

Lee R. Bartel L.MUS. (Western Board) M.ED. (Manitoba) PH.D. (Illinois, Urbana-Champaign) *Associate Professor*
John Brownell B.F.A. *Instructor, percussion*
Pandora Bryce MUS.M. (Toronto) *Instructor, flute*
Tim Dawson *Instructor, double bass*
**Lori-Anne Dolloff* LTCL, MUS.M., PH.D. (Toronto) *Associate Professor*
Thomas Dowling *Instructor, clarinet*
David J. Elliott MUS.M. (Toronto), PH.D. (Case Western) *Professor & Divisional Coordinator*
Donald Englert *Instructor, saxophone*
Harcus Hennigar MUS.BAC. (Toronto) DIP. (Janacek Acad, Czechoslovakia) DIP. (Leningrad Acad. USSR) *Adjunct Assistant Professor*
Brian Katz MUS.BAC. (Toronto) *Instructor, guitar*
Phil Nimmons OC , O.ONT., B.A. (UBC) *Adjunct Professor*
Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor & Elmer Iseler Chair in Conducting*
Jeffrey Reynolds M.A., PH.D. (Toronto) *Adjunct Assistant Professor*
Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) *Professor*
Alan Stellings MUS.BAC., MUS.M., PH.D. (Toronto) *Instructor, cello*
Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor and Associate Dean*

MUSICAL THEORY & COMPOSITION

David Beach M.M., M.PHIL., PH.D. (Yale) *Professor*
Chan Ka Nin M.MUS., D.MUS. (Indiana) *Associate Professor & Divisional Coordinator*
Christos Hatzis M.M. (Eastman), PH.D.(SUNY) *Associate Professor*
***John Hawkins* M.M.A. (McGill) *Professor*
John Kruspe MUS.BAC. (Toronto) *Senior Tutor*
Gary Kulesha *Instructor*
Larysa Kuzmenko MUS.BAC. (Toronto) *Instructor*
Edward Laufer M.F.A. (Princeton) MUS.M. (Toronto), *Professor*
***Dennis Patrick M.MUS (Toronto) *Senior Tutor*
**Paul Pedersen* M.MUS., PH.D. (Toronto) *Professor*
Alexander Rapoport MUS.DOC.(Toronto) *Instructor*
Mark Sallmen M.A. , PH.D. (Eastman) *Assistant Professor*
William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Tutor*

OPERA

Constance Fisher, *Director Emeritus*
Musical Director & Associate Professor
Stephen Ralls M.A. (Oxon) L.R.A.M.
Coordinator & Resident Stage Director
*Michael Albano
Stage Director
Tom Diamond
Maria Lamont
Marilyn Gronsdal Powell
Head Coach & Conductor
Sandra Horst M.M.
Director of Theatre Operations
Fred Perruzza
Music Staff
Stuart Hamilton C.M.
Emily Hamper
Language Instructors
Clara Carletti (Italian)
Stuart Hamilton C.M. (French)
Stephen Ralls M.A.(Oxon) L.R.A.M. (English)
Eraine Schwing Braun (German)
Instructors
Allison Grant (Dance)
Kelly McEvenue (Alexander Technique)
Dawn Rivard (Makeup)
Iain Scott M.A. (Opera Education)

** on leave 1999-2000, ** on leave First Term, *** on leave Second Term*
Note: Names in *italics* are cross-appointed to the Graduate Department of Music.

PERFORMANCE

Accordion
Joseph Macerollo M.A. (Toronto) *Adjunct Associate Professor*

Conducting
Raffi Armenian *Director of Orchestral Activities*
Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor; Director of Choral Programs & Elmer Iseler Chair in Conducting*
Errol Gay M.A.(North Carolina), D.M.A.(Stanford) *Adjunct Associate Professor*
Ivars Taurins

Guitar
Eli Kassner *Adjunct Professor*
Norbert Kraft *Adjunct Associate Professor*
Jeffrey McFadden B.MUS. (Western), M.MUS (Toronto) *Instructor*
Alvin Tung MUS.BAC. (Toronto),M.MUS (Toronto),DMA(Eastman) *Instructor*

Harp
Judy Loman ART.DIP.PERF. (Curtis) *Adjunct Professor*

Historical Performance
John Abberger B.MUS., M.M. *baroque oboe*
Douglas Bodle *harpsichord*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London) *voice, ensembles*
Sergei Istomin *viola da gamba*
Jeanne Lamon *baroque violin*
Alison Mackay *viola da gamba, violone*
Christina Mahler *baroque cello*
Michael McCraw *baroque bassoon, recorder*
Terry McKenna *lute, theorbo*
Anne Monoyios *voice*
Charlotte Nediger *harpsichord*
Hugh Orr *recorder*
Elissa Poole *baroque and classical flute*
Ivars Taurins *baroque viola*
Colin Tilney *harpsichord*

Jazz
Paul Read MUS.BAC., B.ED., MUS.M. (Toronto) *Associate Professor & Director of Jazz Studies*
Phil Nimmons OC, O.ONT., B.A. (UBC) *Adjunct Professor; Director Emeritus*
John Chalmers MUS.BAC., B.ED. (Western) *Vocal Jazz Ensemble*
Alex Dean *saxophone, improvisation, ensembles*
Brian Dickinson M.M. (New England) *piano, theory, ear training*
Michael Downes MUS. BAC. (McGill), *bass*
Barry Elmes *drums*
Donald Englert, *saxophone, ensembles*
Jerry Johnson *trombone*
Lorne Lofsky *guitar*
Kirk MacDonald *ear training, improvisation*
Lisa Martinelli MUS.BAC.(Toronto), B.Ed (Toronto) *voice*
Bob McLaren B.A. (McMaster) *drums*
Mike Murley B.F.A. (York) *saxophone, ensembles*
Roy Patterson B.F.A. (York), M.MUS. (McGill) *guitar, ear training, ensembles*
Keith Power *vocal ensemble*
Terry Promane *jazz arranging*
Chase Sanborn *trumpet, ensembles*
Don Thompson *bass*
Kevin Turcotte MUS.BAC. (Toronto) *trumpet, ensembles*
Gary Williamson *piano, ensembles*
David Young *bass, ensembles*

Organ
John Tuttle B.MUS. (Curtis) FAGO, FRCO, FRCCO *Adjunct Associate Professor; University Organist*
William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Tutor*
Douglas Bodle *Instructor*

ORCHESTRA-BRASS

Horn
Derek Conrod *Instructor*
Chris Gongos *Instructor*
Harcus Hennigar MUS.BAC. (Toronto) *Adjunct Assistant Professor*
Eugene Rittich ART.DIP.PERF. (Curtis) *Adjunct Professor*
Fred Rizner *Adjunct Professor*
Joan Watson B.MUS.PERF. (UVic) *Instructor*

Trumpet
Jeffrey Reynolds M.MUS., PH.D.(Toronto) *Adjunct Assistant Professor, Assistant Divisional Coordinator*
**Stephen Chenette* M.F.A. (Minnesota) *Professor*
James Spragg *Instructor*
Barton Woomert *Instructor*

Trombone & Euphonium
Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor & Divisional Coordinator*
Jeffrey Hall *Instructor*
Frank Harmantas B.SC(HONS) (Illinois), M.M.(Catholic Univ) *Adjunct Professor*
Gordon Sweeney ART.DIP.PERF. (Curtis) *Adjunct Professor*

Tuba & Euphonium
Sal Fratia *Instructor*
Mark Tetreault *Instructor*

Yamaha Artists in Residence - The Canadian Brass
Jens Lindemann, Trumpet
Ronald Romm, Trumpet
Chris Cooper, Horn
Eugene Watts, Trombone
Charles Daellenbach, Tuba

ORCHESTRA-STRINGS

Violin & Viola
Scott St. John Assistant Professor, violin & viola
Atis Bankas *Instructor*
Daniel Blackman *Instructor; viola*
Steven Dann *Associate Professor, viola*
Lorand Fenyves *Professor Emeritus*
Jacques Israelievitch *Instructor; violin*
Gerard Kantarjian *Instructor*
Paul Meyer *Instructor*
Jascha Milkis PH.D. (Odessa Acad. Music) *Adjunct Professor*
Katharine Rapoport *Instructor*
Mayumi Seiler *Adjunct Associate Professor*
Mark Skazinetsky *Instructor*
Mark Wells *Instructor*
Leo Wigdorchik *Adjunct Professor*
David Zafer *Professor Emeritus*

Cello
Shauna Rolston M.M. (Yale) *Associate Professor*
Daniel Domb ART.DIP., M.SC. (Juilliard) *Adjunct Professor*
Simon Fryer A.R.C..M., P.R.R.N.C.M. *Instructor*
Marie Gelinas *Instructor*

Double Bass
Tim Dawson *Instructor*
Alan Molitz *Instructor*
Ed Tait *Instructor*

** on leave 1999-2000, ** on leave First Term, *** on leave Second Term*
Note: Names in *italics* are cross-appointed to the Graduate Department of Music.

ORCHESTRA-WOODWINDS

Flute

Peg Albrecht *Instructor*
Pandora Bryce MUS.M. (Toronto) *Instructor*
Susan Hoeppner B.M.(Juilliard) *Instructor*
Virginia Markson *Instructor*
Kathleen Rudolph *Ensembles*
Margot Rydall *Instructor*
Nora Shulman *Adjunct Associate Professor*
Douglas Stewart *Adjunct Associate Professor*

Oboe

Keith Atkinson B.M. (Indiana), M.M. (Northwestern) *Instructor*
Richard Dorsey *Instructor*
Clare Scholtz B.A. (Minnesota), M.MUS. (Toronto) *Instructor*

Clarinet

Max Christie *Instructor*
Thomas Dowling M.M. (Cleveland) *Instructor*
Joseph Orlowski *Instructor*
Stephen Pierre *Instructor*
Peter Stoll *Instructor*
Joaquin Valdepeñas M.M. (Yale) *Adjunct Professor*

Bassoon

Fraser Jackson B.MUS.(Eastman), M.MUS. (USC) *Instructor*
Nadina Jackson ART.DIP.(Curtis) *Instructor*
Michael McCraw *Instructor*
Kathleen McLean ART.DIP.PERF. (Curtis) *Instructor*
Gerald Robinson B.M. (Juilliard) *Instructor*
Michael Sweeney B.M., M.M. (State University of New York at Stony Brook) *Instructor*

Saxophone

Rob Carli *Instructor*
Alex Dean *Instructor*
Donald Englert *Instructor*

PERCUSSION

Russell Hartenberger M.MUS. (Cath. Univ.) PH.D. (Wesleyan) *Professor*
John Brownell *Instructor*
Robin Engelman *Adjunct Professor*
Beverley Johnston *Instructor*
John Rudolph M.M.(Catholic Univ) *Instructor*

PIANO

William Aide B.S. (Juilliard) ARCT, LRCT, *Professor*
John Kruspe MUS.BAC. (Toronto) *Senior Tutor*
James Anagnoson B.M. (Eastman),M.S. (Juilliard) *Instructor*
Marina Geringas DIP. (Latvian State Cons), M.MUS. (Moscow S.U.) *Instructor*
Leslie Kinton *Instructor*
Antonin Kubalek *Instructor*
Anton Kuerti *Instructor*
Larysa Kuzmenko MUS.BAC. (Toronto) *Instructor*
Boris Lysenko MUS.DOC. (Leningrad Cons) *Adjunct Professor*
Andrew Markow *Adjunct Associate Professor*
Marietta Orlov M.A.PERF. *Adjunct Professor*
Patricia Parr ART.DIP.PERF. (Curtis) *Adjunct Professor*
Jennifer Snow D.M.A. (Northwestern)*Ensembles*
Tanya Tkachenko *Instructor*
Boyanna Toyich MUS.BAC., ARCT *Instructor*
Lydia Wong MUS.BAC. (Toronto) *Ensembles*

VOICE

Lorna MacDonald B.ME. (Dalhousie), M.M. (Voice Performance) (New England Cons.) *Associate Professor & Head of Voice Studies*
Darryl Edwards B.MUS, B.ED, M.MUS.(Western), D.M.A. (Michigan) *Assistant Professor*
Henriette Asch *Instructor; Lieder*
Peter Barnes B.ED. (Manitoba) DIP.OP.PERF. (Toronto) *Instructor*
JoAnne Bentley B.A.(HONS), B.MUS (UBC), M.M.A. (Musicology), M.M.A. (Voice Performance) (McGill) *Adjunct Associate Professor*
Lynn Blaser B.A. (York) ARCT, DIP.OP.PERF. (Toronto) *Adjunct Associate Professor*
Douglas Bodle *Instructor; Oratorio*
Russell Braun *Lieder*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London) *Instructor*
Patricia Kern *Adjunct Professor*
Stuart Hamilton *French Melodie*
Che Anne Loewen B.A. (Winnipeg),B.MUS. (Laurier) M.M. *Adjunct Associate Professor; Vocal Accompaniment, Lyric Diction*
Jean MacPhail *Adjunct Associate Professor*
Lois McDonall *Instructor*
Mary Morrison OC, ART.DIP. *Adjunct Professor*
Eraine Schwing-Braun *German Diction*
Helen Simmie A.T.C.M., L.T.C.M. *Adjunct Professor*

FACULTY OF MUSIC ENSEMBLES

Historical Performance Ensembles
Director Timothy McGee
University of Toronto Chamber Orchestra
Conductor Raffi Armenian
University of Toronto Concert Band
Conductors Cameron Walter, Jeffrey Reynolds
University of Toronto Jazz Ensemble
Conductors Phil Nimmons, Paul Read
University of Toronto Vocal Jazz Ensemble
Conductors John Chalmers, Keith Power
University of Toronto MacMillan Singers
Conductor Doreen Rao
University Percussion Ensemble
Conductor Robin Engelman
University of Toronto Concert Choir
Conductor Wayne Strongman
University of Toronto Symphony Orchestra
Conductor Raffi Armenian
University of Toronto Wind Symphony
Conductors Cameron Walter, Jeffrey Reynolds
University Women's Chorus
Conductor Doreen Rao
World Music Ensembles
Conductors Annette Sanger, Gary Nagata, Fred Dunyo

FACULTY OF MUSIC LIBRARY

Kathleen McMorrow B.A., B.L.S. (Toronto) *Librarian*
Suzanne Meyers Sawa B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) *Assistant Librarian*

Sniderman Recordings Archive
John Fodi B.A., M.MUS., M.L.S. (Toronto) *Cataloguer*

Library Technical Staff
John Fodi
Elizabeth French B.MUS. (Stetson), M.MUS. (Toronto)
Christopher Grounds
David James B.MUS. (Toronto)
Sheldon Kraicera B.A. (Yale)
David Krupka B.A. (Western)
Jay Lambie MUS.BAC.PERF. (Toronto)
Jan MacLean B.A., M.L.S. (Toronto) *Circulation Supervisor*
Joanne Potma
Melanie Varcabet
Karen Wisemen B.A., M.L.S. (Toronto) *Performance Collection*

ADMINISTRATIVE STAFF

Diana Forster B.A. (Toronto) *Concert & Front Office Manager*
Marilyn Genovese MUS. BAC. (Toronto) *Alumni Development Officer*
Mary Ann Griffin B.A. (Toronto), A.R.C.T. *Performance Administrator*
Ginny Medland Green B.A.(Bishop's) *Senior Development Officer*
Frankie Hart *Admin. Asst. Dean's Office*
Robin Hurst *Assistant Dean - Administration*
Susan Ironside *Admin Asst, Graduate Dept*
Joe Lesniak *Building Manager*
Nalayini Maheswaran B.Sc. (Toronto) *Assistant, Registrar's Office*
Ron Masil *Production Assistant, MacMillan Theatre*
Diane Matias *Receptionist*
Andrea McGee B.A.(Dalhousie) *Admissions Officer*
George Milenov *Technical Assistant, MacMillan Theatre*
Tina Orton *Admin. Asst., Opera*
Fred Perruzza *Director of Theatre Operations*
May Tsang *Business Officer*
Jeannie Wang B.Sc. (Toronto), A.R.C.T. *Registrar*
Aaron Wong B.M. (Peabody), M.M. (Juilliard), M.A.(New York) *Publicity Officer*

INSTITUTE FOR CANADIAN MUSIC

Director Carl Morey
Jean A. Chalmers Chair in Canadian Music

CANADIAN MUSIC EDUCATION RESEARCH CENTRE

Director Lee Bartel

FLORENCE (MOON) & HERMAN BRIEGEL TRUST FUND

Established in 1986 by Mr James Briegel to support special activities in the Faculty of Music.

1998-99 - *Master Classes*

Emanuel Ax, piano
Dalton Baldwin, voice
William Beauvais, guitar
Jerry Bergonzi, jazz saxophone
John Browning, piano*
Roman Borys, cello
The Canadian Brass
Victor Coehlo, Renaissance Music
Michel Dalberto*
Mark Fewer, violin
Guy Few, trumpet
Patrick Gallois, flute
John Griffiths, brass
Terence Helmer, chamber music
Steve Houghton, percussion
Graham Johnson, voice
Claude Kenneson, cello
David Kent, percussion
Patricia Kern, voice
Jerzy Kosmala, viola
Norbert Kraft, guitar
Don Kuehn, timpani/percussion
Ruth Laredo, piano*
Marie-Noel Luzardo, saxophone
Michio Mamiya, composition*
Michael McCraw, bassoon
David Owen Norris, piano*
Kimberly Marshall, Organ
Melos Quartet*
Ivan Meylemans, trombone
Christopher Millard, bassoon
Joel Quarrington, double bass
Louis Quilico, voice
Stephanie Roy, composition
Mayumi Seiler, violin
Philip Smith, trumpet
David Stewart, violin
Scott St. John, violin
Bernard Turgeon, singing
Joaquin Valdepenas, clarinet
Almita Vamos, violin
Robert Van Sice, marimba
Mike Vax, trumpet
Simon Wynberg, guitar
Helen Yorke, voice

* *In association with Music Toronto*

WILMA & CLIFFORD SMITH VISITOR IN MUSIC

1986 Jon Vickers, CC, D.LITT
1987 Sir Michael Tippett, O.M.
1988 Claude Frank
1990 John Poole
1991 Richard Bradshaw
1992 Jeanne Lamon
1993 Jean Sinor
1994 Edith Wiens
1995 Kenny Wheeler
1995 Jon Vickers
1996 Maynard Solomon
1997 Allan Monk / Peter Oundjian
1998 Sir David Willcocks, choral conducting
Jose Luis Garcia

DEAN'S ADVISORY /DEVELOPMENT BOARD

Chair: John B. Lawson Q.C.

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IMPORTANT INFORMATION

Changes in Programs of Study
Programs of study listed and described in the Calendar are available for the years to which the Calendar applies. They may not necessarily be available in later years. If the University or Faculty must change the content of programs of study or withdraw them, reasonable advance notice and alternative instruction will be given. The University, however, will not be liable for any loss, damages, or other expenses that such changes might cause.

Changes in Courses
For each program of study offered by the University through the Faculty of Music, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of courses, instructors and instructional assignments, enrolment limitations, prerequisites and corequisites, grading policies and timetables without prior notice.

Changes in Regulations and Policies
The University has several policies that are approved by the Governing Council which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty of Music are printed in this Calendar. Applicable University policies are either published here in full, or in a condensed version, or are listed. In applying to the Faculty of Music the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations and policies cited in the Calendar.

Calendar Limitations
The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses or sections listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient.

Copyright in Course Lectures
Students wishing to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or similar materials provided by instructors, must obtain the instructor's written consent beforehand. Otherwise, all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by physically disabled students, the instructor's consent will not be unreasonably withheld.

Student Number
Each student at the University is assigned a unique and confidential identification number, access to which is strictly controlled through the Policy on Access to Student Records. The University assumes and expects that students will protect the confidentiality of their student number.

Tuition and Incidental Fees
The University reserves the right to alter the fees and other charges described in this Calendar.

Sessional Dates
All students should refer to the list of Sessional dates to avoid incurring academic or financial penalties.

UNDERGRADUATE ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University.

Musical admissibility is assessed by the Faculty of Music on the basis of an interview/ audition. Before an interview/audition is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Questionnaires must be received by **March 1** (for the following September). Earlier return is strongly encouraged.

Music Information and Questionnaire
Admissions Office
Faculty of Music, University of Toronto
80 Queen's Park
Toronto, Ontario M5S 2C5
416/978-3741
FAX 416/978-5771
E-mail: undergrad.music@utoronto.ca

Official University of Toronto Application Forms/Academic and Residence Information
Admissions & Awards
University of Toronto
315 Bloor Street West
Toronto, Ontario M5S 1A3
416/978-2190

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.

Bachelor of Music Degree Program in Composition, Music Education, History & Theory
Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC). One OAC must be English OAC I / anglais I or II, and one may be Music.

Bachelor of Music Degree Program in Performance, Artist Diploma
Minimum requirement: Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music). Ontario Academic Courses (OAC) are not required but will be factored in. Consult with the Admissions Officer for details.

OUT-OF PROVINCE STUDENTS

Out-of-province students should contact the Faculty of Music Admissions Office for information about academic requirements.

ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than four full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery (minimum score 92)
- Test of English as a Foreign Language (TOEFL) (minimum score 600) together with at least 5.0 on the Test of Written English.
- British Council English Language Testing Examination (overall Band of seven with no Band less than five)

ADMISSION REQUIREMENTS FOR MATURE STUDENTS

Candidates who are at least twenty-one years of age and who have never completed Ontario OAC, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.

Proof of age is required, as well as completion, with high standing, of at least one of the Pre-University courses offered by Woodsworth College, University of Toronto. Information is available from the University of Toronto Admissions Office. (416/978-2190)

MUSICAL REQUIREMENTS

1 Degree Programs in Composition, History & Theory of Music & Music Education
Major Performing Medium
All candidates are required to audition, demonstrating an acceptable level of performing ability. Candidates for this program should present repertoire that represents their highest technical and musical levels. Total performance time of the repertoire must be not less than 20 minutes, except for piano, organ and violin (35 minutes). *Memorization is not required.*

2 Degree Programs in Performance/Artist Diploma Program
Major Performing Medium
All candidates are required to audition, with superior performing ability expected. Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, for a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less than 25 minutes, except for piano and organ (45 minutes). *Memorization is required for piano, harpsichord and voice only.*

3 All Programs
Auditions are held February to mid May. Audition programs must be approved by the Faculty of Music before an audition date will be assigned. All applicants must supply an accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a taped audition. A $60 non-refundable fee is levied for the application and audition procedure.
Interview (held with the audition) Candidates are interviewed about their general musical knowledge and interests; brief tests on ear discrimination and theoretical skills will be conducted.
Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.
Keyboard proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 6 (RCMT) or equivalent will assist them in their studies.

ADVANCED STANDING AND TRANSFER CREDIT

Advanced Standing in Applied Music is determined on the basis of the interview/audition.

Transfer Credit for work completed at another university will be assessed on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program in the Faculty of Music. Transfer Credit is not automatically granted for Theory courses. Advanced standing tests are offered for first and second year theory. Requests for Transfer Credit should be submitted prior to registration, and no later than the end of the second week of classes, using the special form available from the Music Admissions Office. Detailed course descriptions, an official transcript and any other useful information must accompany the request.

DIPLOMA IN OPERATIC PERFORMANCE

See page 38.

FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.

The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).

Additional fees may also be assessed to cover special services.

Fees are subject to change at any time by approval of the Governing Council. The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

Method of Payment Payment must be made in Canadian funds, payable to the University of Toronto. Payment may be made at branches of most chartered banks and trust companies. Consult the Schedule of Fees for specific details.

Payment Deadlines Full fees are required for registration. A minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made with service charges as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th.

To avoid delays and long line-ups, students are advised to pay fees early at a chartered bank.

Service Charges After October 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1-1/2% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

Late Registration Fee An administrative fee of $44 will be levied for students registering after the last registration date published in this Calendar.

FEES (1999-2000)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Undergraduate Programs

Academic fee	$3835.00
Non academic incidental fees	$656.95
Music & Instrument fee	$175.00

Fees for Foreign Students In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. Refer to the Schedule of Fees for details.

Sanctions for Non-Payment of Fees Students who have not paid their accounts in full may not receive transcripts , and may not re-register in the University until these accounts are paid.

Recognized University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

MISCELLANEOUS FEES

Application/Audition Fee - Undergraduate	$60.00
Advanced Certificate in Performance	$60.00
Copies of Records	$13.00
Copy of Exam	$13.00
Exam Script	$13.00
Exchange Prog. Processing Fee	$100.00
Extra Calendar	$4.00
Letter of Confirmation	$6.00
Letter of Permission	$30.00
Locker/lock rental	$30.00
Music & Instrument Fee	$175.00
Petition to re-read exam	$37.00**
Petition to recalculate a grade	$13.00**
Replacement Diploma (+ postage)	$44.00
Replacement T Card	$12.00
Special Examinations	$30.00
Special Issue Keys	$50.00*
Student System Access Fee	$12.00
Summer Practicing	$150.00*
Transcripts	$8.00

** = $20 refundable key deposit*

***= refundable, if decision is in student's favour*

Materials fees may be charged for certain courses.

LIBRARY FINES

Lost books	$75.00
Lost bound serials	$125.00
Lost unbound serials	$75.00
Damaged books and serials	$25.00
Overdue fines:	
Books and serials	0.50/day
Short-term loans books/serials	0.50/hr
Short-term loans beyond 24 hrs	7.50/day
Reserved/Recall books/serials	2.00/day

Transcripts of Records

Copies of transcripts are issued only at the student's request. Requests should be submitted in writing, or in person, to the University of Toronto Transcript Centre,100 St. George Street, Toronto, Ontario M5S 3G3. They could also be requested on line at www.rosi.utoronto.ca. The cost is $8.00 per copy. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.

STUDENT SERVICES

UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. The object of the Association is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."

Officers are elected annually, and along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions. The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. Telephone: 978-0313

COUNSELLING, ADVICE AND HELP

Students may seek advice and help from many sources within the Faculty and the University. In the Faculty of Music the Associate Dean and Registrar are always willing to talk with students on any matter of concern: academic, emotional, financial, domestic or personal problems.

Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are also most interested in helping with academic problems. The **University of Toronto Student Health Service** offers a comprehensive range of medical assistance that includes counselling for emotional and psychiatric problems. This service is completely confidential and does not become part of a student's academic file. The Health Service is located in the **Koffler Student Services Centre, 214 College Street. (978-8030 Medical; 978-8070 Psychiatric.)** There is no charge to students for this Service.

Also in the Koffler Centre is the **Counselling & Learning Skills Service (978-7970)** where students may receive special counselling for personal and emotional matters. Trained counsellors will also help with "exam anxiety" and offer advice on learning skills.

Students are encouraged to seek help as soon as a problem becomes apparent. There may be a simple solution immediately available; it is always wise to act promptly.

SPECIAL SERVICES TO PERSONS WITH A DISABILITY

Special Services offers liaison with academic and administrative departments and off-campus agencies. The service provides advocacy and support for students with a wide range of disabilities and health considerations and incorporates a learning disability division. Facilities include provision of adaptive devices and equipment, tutoring, notetaking and alternative exam conditions for those eligible, on-campus transportation where appropriate, access to computer labs, and personal and career counselling. The objective of the service is to facilitate the inclusion of students with special needs into all aspects of university life. Students are encouraged to discuss their individual needs with a member of the Special Services staff, and all discussions are confidential.

The office is located at **214 College St., Toronto, Ontario. M5T 2Z9. (416) 978-8060 (Voice) or (436) 978-1902 (TDD) or Fax # (416) 978-8246**

CAREER CENTRE

The Career Centre, located in the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills, through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. During the academic year, the Centre sponsors a series of Career talks at which people from the professions and other fields discuss their career areas. Permanent employment is available to graduating students through the On-Campus Recruitment Program which runs from September until March. After that, recent graduates may seek employment through the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre.

UNIVERSITY HOUSING SERVICE

The Housing Service maintains a list of U of T on-campus residences and other accommodation off-campus. Residence information should be requested well in advance and applications should be returned to the appropriate residence office as quickly as possible.

Many students arrange temporary housing in advance of arriving in Toronto, then make use of the Housing Service files to locate more appropriate accommodation. A rental period beginning August 1st (or Oct 1st) avoids the September 1st rush. It generally takes from one to three weeks to complete a satisfactory off-campus rental agreement. A list of temporary housing is available at the Housing Service on request.

University Housing Service, Koffler Student Services Centre, University of Toronto, Toronto, Ontario M5S 1A1, (416) 978-8045 Fax (416) 978-1616

OFFICE OF THE UNIVERSITY OMBUDSPERSON

The University ensures that the rights of its individual members are protected through the Office of the University Ombudsperson which investigates complaints against the University, from any member of the University. The Ombudsperson offers advice and assistance with problems unresolved through regular University channels, and can recommend changes in academic or administrative procedures where this seems justified. The Ombudsperson has access to all relevant files and information, and to all appropriate University officials.

All matters are handled in confidence unless the individual involved approves otherwise. The Ombudsperson is independent of University administrative structures, and is accountable only to the Governing Council. **Office of the University Ombudsperson, University of Toronto, 16 Hart House Circle, Toronto, Ontario M5S 1A1, 978-4874**

SEXUAL HARASSMENT, EDUCATION, COUNSELLING & COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it.

The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Officer also provides counselling to those people who are the object of unwanted sexual attention and to those who are alleged to have sexually harassed someone.

The services of the Sexual Harassment Office are available to all members of the University. All complaints and requests for information are kept completely confidential unless the individuals involved approve otherwise.

To receive further information, or to file a complaint, contact the **Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, 40 Sussex Ave, 3rd floor, Toronto, Ontario M5S 1J7. (978-3908).**

FAMILY CARE ADVISOR

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a "family friendly" learning and working environment.

The Family Care Advisor provides counselling and referral services to students who require child care, elder care or other forms of assistance with family responsibilities. Additional services include support groups, a newsletter and guest speakers. The drop-in resource centre contains a library of material on family issues.

The Family Care Advisor and the Resource Centre are located on the second floor of 40 Sussex Ave. Office hours are limited. Telephone (416) 978-0951 to arrange an appointment.

FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students, and has available a Bursary fund to assist those students requiring financial aid.

Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Office of Student Awards.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/ librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

General Information
Students should understand that they themselves must bear the cost of attending university. It is the policy of the University that students needing financial assistance should consider the first means of help to be their governments' studen t aid schemes.

A Bursary or Grant is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

A Scholarship or Prize is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.

When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Faculty of Music Special Bursaries
Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Office of the Registrar no later than October 29th.**

Dorothy Koldofsky Adelman Bursary
Established 1987
To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary
Established 1988
Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary Fund
Established 1990
Awarded annually to a full-time student needing assistance.

Bernadette Graham Bursary
Established 1987
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness or handicap.

Hugh D. McKellar Bursary
Established 1997
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.

Boyd Neel Bursaries
Established 1983
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

Edith Gertrude Shepherd Bursary
Established 1991
Awarded annually to a full-time student needing assistance.

William Solomon Memorial Award
Established 1997
Established in honour of a man who could not pursue his love of music through formal studies. Awarded to any student in the Faculty of Music on the basis of financial need.

Class of '95 Bursary
Established 1995 (By the graduating Class of 1995)
To be awarded to a student in any program needing assistance.

Grad '97 Faculty of Music Scholarship
Established 1997
Awarded on the basis of financial need.

Faculty of Music Undergraduate Campaign Award
Established 1997
Awarded to a full-time undergraduate student of the Faculty of Music who demonstrates financial need and who without the assistance, would not be able to continue their studies.

University of Toronto Advance Planning for Students (UTAPS)
Established 1996
The University of Toronto offers all applicants an early financial aid assessment and a guarantee of the level of financial support they will receive if they attend the U of T. Students who are concerned about financing their university studies can obtain early information about government and other financial assistance by completing a UTAPS application. These applications are mailed in the spring to all Canadian citizens and permanent residents who have applied for admission to full-time studies at the University of Toronto. You will receive notification of your UTAPS eligibility with your offer of admission. UTAPS has been designed to enable students and their families to plan for university and to protect access.

FACULTY OF MUSIC ADMISSION SCHOLARSHIPS

Elizabeth Burton Scholarship
Established 1975 Value approx $1300
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *1998-99 Rob Mosher*

W.O. Forsyth Admission Scholarship
Established 1985 Value $1400
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in second, third and fourth

years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *1998-99 Ronee Boyce* Renewals: *Vanessa Lee, Eldon Ng, Isaac Surh*

Andrew Alexander Kinghorn Scholarships
Established 1978 Value $1000
To be awarded to gifted students entering any first year program in the Faculty of Music. *1998-99 Tom Biederman, Scott Cameron, Melinda DeLorme, Laura May Elston, Betty Meng, Michael Pallett-Plowright, Yvonne Perrett, Scott Wevers, Sophia Wilson*

Guitar Society of Toronto
Value $500 Awarded to a guitar major entering a first year program. *1998-99 Jeremy Strachan*

Mamie May Scholarships
Established 1997 Value variable
Renewable entrance scholarship, awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship would include maintaining a good academic average - a minimum of 75%; ongoing performance in the assigned major ensemble; and maintaining continuing marks above 75% in the student's applied music lesson area. *1998-99 Rebecca Sajo*

Donald McMurrich Memorial Scholarship
Established 1975 Value approx $900
Awarded to a gifted student whose major instrument is the double bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered. *1998-99 Meaghan Williams*

Music Alumni Admission Awards
Value $2000
Awarded to gifted students on admission to any full-time undergraduate program. *1998-99 Giles Tomkins*

Arthur Redsell Scholarship
Established 1995 Value Full tuition
Full tuition scholarship to be awarded to entering or continuing students in financial need who are specializing in organ, church, or choral music. *1998-99 David Ambrose, John Bryan, Julie Dawson, Sarah Marlowe, Olivia Rallis, Martin Smyth, Rachel Yoon*

Eric James Soulsby Scholarship
Established 1985 Value approx $500
Awarded to a gifted student on admission to the first year of any full-time program. *1998-99 Renee Berard*

Arnold Walter Memorial Award
Established 1975 Value approx $135
To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence. *1998-99 Renee Berard*

Women's Musical Club of Toronto Scholarship
Established 1992 Value $1400
Established in memory of Mary Osler Boyd and Joan B. Wilch. Awarded annually to a gifted Canadian student entering the performance program at the Faculty of Music. *1998-99 Praise Lam*

Don Wright Admission Award
Established 1979 Value approx $1000
Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Dr. Don Wright. 1998-99 James Eddington

University of Toronto Scholars Program
Value $3000
This program recognizes outstanding University of Toronto students in the first year of any degree program. *1998-99 Brandon Cunningham, Juliet Hess, Adele Small, Katherine Whyte*

The National Scholarship Program
The University of Toronto National Scholarships are awarded to students who demonstrate superior academic performance, original and creative thought, and exceptional achievement in a broad context. The National Scholars are those who not only excel in academic pursuits but also have an enthusiasm for intellectual exploration and an involvement in the life of their school and community. Each secondary school is invited to nominate, on the basis of these criteria, one graduating student to receive a University of Toronto National Book Award. The winners of the Book Awards, and only these students may enter the National Scholarship Competition.

Information and applications are sent to secondary schools each fall. Between fifteen and twenty of the finalists will be identified as University of Toronto National Scholars. The National Scholarships range in value from $7,500 to $12,500 each year for four years of undergraduate study. The annual value of each student's scholarship is determined on the basis of his or her financial circumstances.

IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award, the Fiorenza Drew Fellowship and the Irene Norman Faculty of Music award. **Selection is made in June, for the following September registration.**

Holly Durant Almeida Award
Established 1998 Value $100
Established in 1998 in memory of Holly Durant Almeida by Steelesview Public School. Awarded to a Music Education student, preferably a flutist, who has contributed to music in the community. *1998-99 Sarah Thompson*

Howard F. Andrews Memorial Prize
Established 1989 Value $300
To be awarded annually to an outstanding performer in a Faculty of Music ensemble. *1998-99 Robert Woolfrey*

Lillian Florence Blanch Scholarship
Established 1995 Value $500
Established in 1995 with a bequest from the estate of William Francis Blanch. To be awarded each year to a talented voice student in the performance degree or Artist Diploma programs of the Faculty of Music. *1998-99 Not Awarded*

Boosey & Hawkes (Canada) Ltd. Scholarship
Established 1958 Value $250
Awarded to a student in the Music Education program, entering second year, who ranks high in first year, shows particular excellence in instrumental music, and is recommended by the Music Education Division. Preference will be given to a student whose applied music major is a wind instrument. *1998-99 Not Awarded*

Lloyd Bradshaw Prize
Established by family and friends and colleagues in memory of the noted choral conductor, Lloyd Bradshaw. Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, and who demonstrates financial need. Preference given to a student entering the fourth year of the undergraduate Bachelor of Music program. *1998-99 Shannon Butcher*

Jean Chalmers Award
Established 1967 Value up to $500 each
To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Office of the Dean by May 1st.** *1998-99 Stephen Lam.*

Jean Chalmers Scholarships
Established 1989 Value $1000 each
Awarded to outstanding students in the second or higher year of any full-time program. *1998-99 Patricia Empringham, Dafydd Hughes, Paolo Pietropaolo, Nicholas Ursa*

George Coutts Memorial Scholarship
Established 1965 Value approx $200
Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree program and who is "a fine person and of sound musicianship". *1998-99 Stephen Tam*

W. James Craig Opera Orchestra Award
Established 1983 Value $500
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *1998-99 Rob D'Orante, Peter Seminovs, Joseph Thomson-Phillips.*

William Croombs Memorial Scholarship
Established 1977 Value approx. $1500
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education.
1998-99 Sarah Thompson

Sylvia Jane Crossley Scholarship
Established 1988 Value approx $500
Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Culture. Awarded to a student entering the third or fourth year of the program, on the basis of achievement of the highest standard. *1998-99 Paolo Pietropaolo*

John Dan Scholarship
Established 1994 Value variable
Established in 1994 by a bequest from the estate of Eleanor Dan in memory of her husband John Henry Dan, an enthusiastic amateur string player and composer. To be awarded annually to a student studying a stringed instrument. *1998-99 Daniel Bard*

The Faculty Artists' Scholarship
Established 1993 Value variable
To be awarded to the most outstanding student who is continuing full time in a program. The funds are contributed from a Faculty endowment fund and receipts from the Faculty Artists Series concerts. Eligible candidates must demonstrate financial need. *1998-99 Amber Hill*

Fiorenza Drew Fellowship
Established 1966 Value variable
A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. **Application to the Office of the Dean.** *1998-99 Arlene Simmonds*

Percy Faith Award
Established 1974 Value approx $1000
To be awarded to a student of outstanding talent and achievement in the second or higher year of any full-time program. Eligible candidates must demonstrate financial need. *1998-99 David Rehner*

Victor Feldbrill String Scholarship
Established 1971 Value $300
Awarded to a gifted violin, viola, cello or double bass student who is in the performance degree or diploma program but not in a graduating year. *1998-99 Lynn Kuo*

Lorand Fenyves String Scholarship
Established 1988 Value $500
To be awarded to a gifted string student registered full-time in the second or higher year of the performance program. Eligible candidates must demonstrate financial need. *1998-99 Not awarded.*

Nick Gelmych Violin Scholarship
Value approximately $1200
To be awarded annually to a violin student of outstanding talent who is registered full-time in any year of a performance program in the Faculty of Music. *1998-99 Shane Kim*

Jacob and Sarah Goldman Memorial Scholarship
Established 1975 Value approx $125
Awarded to a female student in third or fourth year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *1998-99 Kristen Gilbert*

Glenn Gould Composition Award
Established 1985 Value $1000
Awarded annually to a student in any year of the composition program, who has demonstrated excellence in both academic and music studies. *1998-99 Peter Olsen*

Glenn Gould Memorial Scholarship
Established 1986 Value approx $1100
Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the 2nd or higher year of any program. *1998-99 Stephan Tan*

Doreen Hall Scholarship
Established 1987 Value approx $300
Established by "Music for Children - Carl Orff Canada - Musique Pour Enfants". Awarded to an outstanding student preparing for a career in Music Education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *1998-99 Alice Malach*

Morris Hanisch Scholarship
Established 1986 Value approx $650
Awarded annually to a student in the second or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *1998-99 Daniel Mullin*

Leslie John Hodgson Scholarship
Established 1971 Value approx $350
Awarded to a student in a performance program. *1998-99 Nathan Archer*

Walter Homburger Scholarship
Established 1975 Value approx $1500
Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *1998-99 Elation Pauls*

The Elmer Iseler Fellowships - A National Scholarship
Established 1997
See Graduate Awards. *1998-99 David Ambrose*

Irene Jessner Scholarship
Established 1988 Value approx $500
To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty. *1998-99 Michelle Neville*

Greta Kraus Scholarships
Established 1997
Endowed in 1997 by the friends and colleagues of Greta Kraus in honour of her ninetieth year. Awarded to extraordinarily gifted students in the area of vocal performance. Eligible candidates must demonstrate financial need. *1998-99 Scott Belluz, Bryan Estabrooks, Mark Schaub*

Hugh LeCaine Memorial Scholarship
Established 1979 Value $300
Awarded to a gifted student entering the third year of the composition program. *1998-99 Philip Loosemore*

Barry Manilow Scholarship
Established 1985 Value approx $700
Funded by Mr. Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the second, third or fourth year of any program, who has demonstrated commendable ability in both musical and academic studies. *1998-99 Angela Brubacher*

The Lois Marshall Memorial Scholarships
Established 1997
In loving memory of a consummate artist and an inspiring teacher; family, friends, colleagues and students of Lois Marshall endowed memorial scholarships in February 1997. These undergraduate scholarships in voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions. Eligible candidates must demonstrate financial need. *1998-99 Maran Stern*

Robert & Jean Elliott McBroom Scholarship
Established 1997
To be awarded to a deserving and talented student of composition, pianoforte, or voice. Eligible candidates must demonstrate financial need. *1998-99 Wendy Lee*

John O. McKellar Scholarship
Established 1991 Value approx $400
Awarded annually to a gifted student of choral music. Established by his family to honour a man who loved music and appreciated excellence. *1998-99 Kevin Skelton*

Ben McPeek Scholarship
Established 1983 Value approx $700
Awarded to an outstanding student in second or third year of the composition program. *1998-99 Philip Loosemore*

Paul H. Mills Scholarship
Value approx $1000
Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies. *1998-99 Nicolas Zekulin*

John Moskalyk Memorial Prize
Value approx $100
A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program. *1998-99 Daniel Bard*

James Bernard Moulsdale Essay Prize in History and Culture
Established in 1995 Value approx $250
In memory of James Bernard Mousdale. To be awarded annually to the student who submits the best essay in an upper-level History and Culture course. Selected by the History & Culture division committee.
1998-99 Paolo Pietropaolo

Laura Kinton Muir Prize
Established 1996
To be awarded to a cello student who has achieved excellence in performance. Eligible candidates must demonstrate financial need. *1998-99 Ji Won Jenny Yoon*

Music Alumni Scholarships
Value $500 each
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *1998-99 Dale Kim, Alice Malach, Anthony Pezzetti, Bradley Ritson, Michael Webster*

Irene Norman Faculty of Music Award
Established 1997
Endowed in 1996 by Irene Norman and friends, the award will support an undergraduate majoring in organ,with excellent musicianship and a wide range of humanitarian and cultural interests. Eligible candidates must demonstrate financial need. *Application required to the Registrar. 1998-99 Not awarded*

Miriam Neveren Memorial Scholarship
Established 1989 Value approx $500
Established by Mrs. Earl C. Lyons in memory of her sister, Miriam Neveren. Preference will be given to a student entering Year 4 of the piano performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards. *1998-99 Justyna Szajna*

Kathleen Parlow Scholarships
Established 1965 Value $1000 each
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. *1998-99 Grace Cho, Karen Houston, Martin Kratky, Sarah Pratt*

Margaret Boswell Parr Scholarship
Established 1985 Value $300
A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the second or higher years of the piano performance program. *1998-99 Jordan Zed*

Luciano Pavarotti Scholarship
Established 1986 Value approx $1700
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. *1998-99 Heidi Klann*

Gregor Piatigorsky Memorial Award
Established 1991 Value approx $200
Awarded annually to a cello student. Established by the family and friends of Gregor Piatigorsky on the initiative of his student Denis Brott.
1998-99 Darko Butorac

Margaret Read Scholarship (Jazz)
Established 1992 Value $1000
To be awarded to a student entering second, third, or fourth year who demonstrates outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz). The award may be divided among several students. Eligible candidates must demonstrate financial need. *1998-99 Joshua Grossman*

Godfrey Ridout Scholarship
Established 1986 Value approx $800
Awarded to a student entering third or fourth year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *1998-99 Philip Loosemore*

Rosedale IODE (Hanna Matilda Inglee) Award in Music
Established 1975 Value $300
Awarded to a student registered in the Music Education degree program. *1998-99 Elizabeth Janson*

Monica Ryckman Trust Award
Established 1989 Value approx $1100 each
Awarded to an outstanding student in the Faculty of Music in any undergraduate program. *1998-99 Francis Lee, Timothy Poon*

Clementina Sauro Memorial Award
Established 1980 Value approx $130
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music. Eligible candidates must demonstrate financial need. *1998-99 Jose Gotera*

The Donna Sherman Prize
Established 1996
To be awarded to the best soprano in Music Education. If in a particular year these conditions cannot be met, the award should be given to the best singer with an interest in teaching. *1998-99 Not awarded*

Peter Screaton Skinner Prize
Established 1966 Value approx $100
The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. *1998-99 Martin Smyth*

St. John's Music Ltd. Scholarship
Established 1972 Value $500
Awarded to a student in second or third year whose applied music major is a woodwind, brass or percussion instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. *1998-99 Alex Sanna*

Argero Stratas Scholarship
Established 1965 Value $500
Awarded to a student in the Performance programs who demonstrates artistic merit in voice. *1998-99 Not awarded*

Norman & Hinda Tobias Memorial Scholarship
Established 1975 Value approx $500
Awarded to an outstanding student in the performance program whose major is a woodwind instrument. *1998-99 Not awarded*

Healey Willan Memorial Scholarship
Established 1991 Value $1000
Awarded to a student of high academic standing entering third or fourth year. Preference will be given to students in Theory and Composition. Eligible candidates must demonstrate financial need. *1998-99 Anna Olczak*

Women's Art Association of Canada - Margaret Maude Phillips Award
Established 1981 Value $1700
Awarded to a third-year Music Education student entering fourth year in the autumn, and who intends teaching in secondary school. *1998-99 David Rehner*

Don Wright Scholarship (Arranging)
Established 1980 Value $800
Awarded to a student who demonstrates accomplishment in the field of Music Arranging or Jazz. Preference will be given to a student in the Music Education program. Gift of Dr. Don Wright. *1998-99 Mark Tse*

Ken Young Scholarship, Guitar Society of Toronto
Value $800
Awarded to a third and fourth year guitar student in any program. *1998-99 Tracy Smith*

Pinchas Ziegel Memorial Scholarship
Established 1998
To be awarded to a very promising vocal student going into their second year, based on academic excellence and potential.

Avedis Zildjian Percussion Scholarship
Established 1997
Endowed in 1997 by the Avedis Zildjian Company, the scholarship is to be given annually to an outstanding percusionist, jazz or classical (or to be shared by both). Eligible candidates must demonstrate financial need. *1998-99 John Richardson, David Simpson*

University of Toronto Scholars Program
Value $1500
This program recognizes outstanding students at the end of their first, second and third year of their programs. *1998-99 Wallace Halladay, Eldon Ng, Stephen Tam*

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS

Douglas Bodle - St. Andrew's Award
Established 1994 Value approx. $1000
For a student who, upon graduating from the performance progam in voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. *1998 Catherine Robin*

William Erving Fairclough Scholarship
Established 1966 Value approx $2000
The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year. *1998 Eva Sze*

W. O. Forsyth Memorial Scholarship
Established 1970 Value $2000
Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study. *1998 David Braid*

Neil D. Graham Scholarship
Established 1986 Value approx $1400
Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year. *1998 David Braid*

Music Alumni Graduating Scholarship
Established 1988 Value $1000 each *1998 Deborah Goldhar*

Women's Art Association of Canada Luella McCleary Award
Established 1974 Value $2000
Awarded to an outstanding woman student in the graduating class in the performance or opera programs. *1998 Mary Bella*

Women's Musical Club of Toronto Centennial Scholarship
Established 1998 Value $1400
Awarded to an outstanding student graduating from the Performance program who has obtained first class honours and intends to pursue a career as a concert musician. *1998-99 Rachel Mercer*

GRADUATE FELLOWSHIPS

Victor Di Bello Graduate Scholarship
Established 1998
Endowed in memory of Victor Di Bello by his family and colleagues, to be awarded annually to a gifted student on any stringed instrument Awarded annually to a gifted student on any stringed instrument.

Eaton Graduate Fellowship
Established 1997
Endowed by the Eaton Foundation in honour of 50 years of consecutive support to the Faculty of Music, this fellowship is to be awarded to a master's or doctoral student demonstrating performance excellence and academic high standing. To be awarded to a graduate student judged most likely to go on to a career in performance. Eligible candidates must demonstrate financial need. *1998 Mary Bella*

The Elmer Iseler Fellowships - A National Scholarship
Established 1997
Endowed in 1997 by the Vern and Elfrieda Heinrichs Foundation to honour Elmer Iseler, the "Dean of Canadian Choral Music", these fellowships relate to the study of choral conducting. Eligible candidates must demonstrate financial need.

Doris Lau Faculty of Music Graduate Fellowship
Established 1997
Awarded to a master's or doctoral student on the basis of financial need who demonstrates musical promise and good academic standing. *1998 Susan Telner, Cheryl Szombati*

Richard March Graduate Fellowship
Established 1998
Awarded to outstanding voice students entering graduate programs in Voice Performance including the Advanced Certificate Program who demonstrate highly developed interpretive skills in diverse musical styles.

Theodoros Mirkopolous Memorial Graduate Scholarship in Composition
Established 1997
The award(s) will be given to a master's and / or doctoral student(s) based upon excellence in composition and general academic achievement. Eligible candidates must demonstrate financial need. *1998 Chad Martin*

David Y. Timbrell Fellowship
Established 1997
Awarded to a full time graduate student in the field of music theory or musicology. Eligible candidates must demonstrate financial need. *1998 Karen Archer*

John Weinzweig Graduate Fellowship
Established 1988 Value $1000
Awarded to a graduating student in Composition in the MusM or Mus Doc program, who exhibits creative talent of a high order. *1998 Scott Good*

OPERA DIVISION

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

BURSARIES - Opera Division Bursaries
Awarded on the basis of financial need. These bursaries are available to full-time students in the Opera Diploma program.

OPERA DIVISION SCHOLARSHIPS

Edith Binnie Memorial Scholarship
Established 1995 Value $1000
To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need. *1998-99 Rosalind Lewis*

Frederick Malcolm Croggon Scholarship
Established 1986 Value approx $650
Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities. *1998-99 Ana Maria Nunes*

John & Margaret Eros Memorial Scholarship
Established 1973 Value $550 *1998-99 Sam Chung*

The Regan Grant Memorial Scholarship
Established 1992 Value $500
In memory of the late Regan Grant, a student of the Opera Division. Awarded annually to a student in the Opera Division.Preference will be given to a baritone. Eligible candidates must demonstrate financial need. *1998-99 Sung Chung, Colin Roche, Christopher Wilson*

Peter and Helene Hunt Scholarship
Established 1998
Awarded to a continuing student of the Opera Diploma program, judged by the staff of the Opera Division to possess outstanding professional potential. *1998-99 Laura Whalen*

Helen & Arthur Kennedy Scholarship
Established 1984 Value $1800
Awarded annually to a gifted student, or to an outstanding production trainee. *1998-99 Denise Ozden*

Maria & Hans Kluge Scholarship
Established 1998
To be awarded to an opera student in their final year directorial program or is a voice student. Preference given to a mezzo soprano/contralto.

Harold A. Kopas Charitable Foundation
Established 1985 Value $1500 *1997-98 Susan Ball*

Felix & Ruth Leberg Scholarship
Established 1987 Value approx $900
Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year. *1998-99 Karen Baumgartel*

Robert & Joan Lederder Scholarship
Established 1998
Awarded to an exceptional student of the Opera Division, chosen at the discretion of the Opera Division Staff and Faculty.

Dr. Viola Lobodowsky Opera Scholarship
Established 1997 Value $700
This scholarship will be given annually to assist in the first instance, talented opera students considering a third year of study who demonstrate financial need. *1998-99 Colin Roche*

Ruby Mercer Opera Fellowship
Established 1986 Value approx $2000
To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *1998-99 Arlene Simmonds*

John Pump Opera Scholarship
Established 1985 Value approx $145
Awarded anually to a gifted singer entering the first year of studies in the Opera Diploma program. *1998-99 Bruno Cormier*

The Daniel Stainton Memorial Scholarship
Established 1993 Value $1000
Awarded annually to a young Canadian tenor in the Opera division who shows promise both vocally and dramatically. Eligible candidates must demonstrate financial need. *1998-99 Charles Fowler*

University of Toronto Women's Association Scholarship
Established 1994 Value $500 *1998-99 Bruno Cormier*

CANADIAN OPERA WOMEN'S COMMITTEE SCHOLARSHIPS

Adamson-Lovett Performance Award
Established 1995 Value $1000
Awarded to a student in their final year. *1998-99 Karen Baumgartel*

The Marjorie Blaser Memorial Scholarship
Established 1994 Value $1000 *1998-99 Joseph Song Chi*

Canadian Opera Women's Committee Scholarship
Established 1980 Value $1000 X 2
To be awarded annually to exceptionally talented students. *1998-99 Ana Maria Nunes, Daniel Ohlmann*

COWC King Family Scholarship
Established 1998 Value $500 *1998-99 Mia Lennox*

COWC Trudi MacDonald Scholarship
Established 1998 Value $500 *1998-99 Charles Fowler*

COWC Musical Director's Discretionary Scholarship Fund
Established 1997 Value $1700 X 4
Endowed by the COWC in honour of their 50th anniversary in 1997, these awards will be given to Opera Division students based on singing talent and financial need. *1998-99 Carla Huhtanen, Mia Lennox, Colin Roche, Tim Spence*

COWC Past Presidents' Scholarship
Established 1987 Value $1000 *1998-99 Suzanne Kilgore*

Canadian Opera Junior Women's Committee Scholarship
Established 1981 Value $1000
Awarded to a student registered full-time in the Opera Diploma program in the Faculty of Music. *1998-99 Coleen Skull*

Anne Craine Memorial Scholarship
Established 1994 Value $1000 *1998-99 Katerina Tchoubar*

Gladys & Lloyd Fogler Scholarship
Established 1995 Value $500 *1998-99 Juniper Locilento*

Herman Geiger-Torel Operatic Scholarship
Established 1978 Value $1000
This scholarship, created to honour the many contributions of Dr. Torel to opera in Canada, will be awarded to an exceptionally talented student. *1998-99 Brent Krysa*

Senator & Mrs Jerry S. Grafstein Scholarship
Established 1995 Value $1000
Awarded to a new student. *1998-99 Mehgan Atchison*

Mr & Mrs Al Green Scholarship
Established 1996 Value $500 *1998-99 Michelle Neville*

Andrew MacMillan Scholarship
Established 1978 Value $650
Awarded annually to a singer in the Opera Diploma program on the basis of merit. *1998-99 Bruno Cormier*

Russell & Evlyn Payton Scholarship
Established 1978 Value $1000
Awarded to a student demonstrating exceptional talent. *1998-99 Karen Baumgartel*

COWC Dr F. Guenther Stahl Memorial Scholarship
Value $1000 *1998-99 Arlene Simmonds*

COWC Judy Stephenson Memorial Scholarship
Established 1995 Value $1000 *1998-99 Bruno Cormier*

COWC Nancy & Gerald Tsai Scholarship
Established 1998 Value $500 *1998-99 Katerina Tchoubar*

Mariss Vetra Memorial Scholarship
Established 1978 Value $1000
The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents. *1998-99 Peter Collins*

Arnold Walter Opera Scholarship
Established 1977 Value $1000
Awarded to an exceptionally talented student. *1998-99 Michelle Neville*

Mary A. and John Yaremko Q.C. Scholarship
Established 1994 Value $1000
To be given annually to students who exemplify a particular degree of voice and musical excellence who will benefit from a third year of study in the Opera division, Faculty of Music. Eligible candidates must demonstrate financial need. *1998-99 Colin Roche*

OPERA DIVISION GRADUATING SCHOLARSHIPS

COWC Distinguished Graduate Scholarship
Established 1985 Value $1500 *1997 Marian Sjolander*

The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program (consult the individual listing for each award):
Fiorenza Drew Fellowship; Irene Jessner Scholarship; Paul H. Mills Scholarship; Luciano Pavarotti Scholarship; Women's Art Association Luella McCleary Award (graduating)

OTHER AWARDS

Duke Ellington Society Jazz Scholarship
Established 1996
Awarded to an outstanding first year student in the Bachelor of Music Performance degree (Jazz). *1998-99 Kris Chubb, Don Scott*

Imperial Order Daughters of the Empire Scholarship
Value $750
Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships & Awards Committee by September 1st. *Not awarded 1998*

Pandit Jasraj Endowment Fund
Established 1995 Value approx $500
To promote the study of East Indian Classical Music at the Faculty of Music, University of Toronto. The award is to be given annually to a

graduate student studying East Indian Classical Music. If in a particular year these conditions cannot be met, the award may be given to an undergraduate student studying East Indian Classical Music or be used to purchase East Indian Classical Instruments. *1998-99 Rimma Skeini*

FUTURE AWARDS

Kenneth & Helen Bray Scholarship
Established 1998
To be awarded to an outstanding first, second or third year student in the Music Education program who demonstrates a high level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools.

Kenneth & Helen Bray Graduate Fellowship in Music Education
Established in 1998
To be awarded to an outstanding graduate student in the Music Education program who demonstrates an excellent level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian Schools.

Greta Kraus Graduate Fellowship
Established 1998
Awarded to an outstanding voice student entering the graduate program in Voice Performance or the Advanced Certificate in Performance.

GOVERNMENT STUDENT ASSISTANCE PLANS
Full-Time Students

Ontario Student Loans Plan: The Ontario Student Assistance Program (OSAP) is available to residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enroled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans at graduation for students who have incurred large debt loads. Information concerning the eligibility and assessment criteria may be obtained from Admissions and Awards, 315 Bloor St West,University of Toronto (416) 978-2190. Application forms are available from the Faculty and Admission and Awards. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30. Students from other Canadian provinces should apply through their provincial finanacial aid program. Admissions and Awards can provide addresses, and in many cases, application forms.

Ontario Work-Study Plan: This program is funded by the University and the Ministryof Education and Training, and provides on campus, part-time employment to students with financial need in second year or higher. Eligibility information and applications are available from Ad missions and Awards.

Bursary for Students with Disabilities: Non-repayable assistance is available OSAP recipients who have special educational expenses as a result of a disability. Information and applications are available from Admissions and Awards.

Part-Time Students:
Part-time students may also apply for OSAP assistance. However, the following programs may be of greater benefit in certain situations: The Federal Government has established a loan program for part-time students. Unlike OSAP loans, part-time Canada Student Loans are repayable begining 30 days after the loan is received.
The Ontario Special Bursary Plan provides assistance to part-time students in serious financial need. Bursaries cover direct educational expenses such as tuition, books and transportation. Further information and application forms may be obtained from Admissions and Awards.

DEGREE AND DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

Bachelor of Music (MUS.BAC.)
Education, p20
Composition, p 21
History & Theory, p 21

Bachelor of Music in Performance (MUS.BAC.PERF.), p 22

Artist Diploma (ART.DIP.MUS.), p 26

Diploma in Operatic Performance (DIP.OP.PERF.), p 38

Bachelor of Arts (Music Specialist)
Information about this program is contained in the Faculty of Arts and Science Calendar.

Advanced Certificate in Performance, p 42

Graduate Degrees in Music

The Graduate Department of Music offers programs leading to the following degrees in:

Master of Music (MUS.M.)
Composition, p 44
Music Education, p 44
Performance, p 45

Master of Arts (M.A.)
Musicology, p 44

Doctor of Music (MUS.DOC.)
Composition, p 44

Doctor of Philosophy (PH.D.)
Musicology, p 45

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.

PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

General Information
Concentration in the Performance degree and Artist Diploma programs begins in the first year.

Concentration in the Composition, History & Theory, and Music Education programs begins in second year; students are assisted by the staff at the end of first year in choosing a concentration, only one of which may be selected. Minor concentrations are available in Composition and in History and Theory, beginning in third year.

Students must be registered in 4.0 to 6.6 credits per year; those with a B standing or higher may petition to take more than 6.6 credits.

Basic Music courses are **required**, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: Introduction to Music and Society, Historical Survey I & II, Materials of Music, Sight Singing and Rhythmic Training, Dictation, Keyboard Skills, Applied Music and Required Ensemble. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic Music courses are required, and may not be dropped.**

A required minimum of four and a permitted maximum of six Arts & Science courses are designated for the degree with the exception of the concentration in History & Theory which requires at least six. A full **Arts & Science** course earns 1.0 credit; a half-course, 0.5 credit, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Courses with the prefix MUS are not available to Faculty of Music students.

A **Music Elective** is any Faculty of Music course (excluding Basic Music courses) that is not required by the student's major concentration. Students completing a Minor concentration are not required to enrol in any Music Electives.

The following pages outline the course requirements for each of the programs. Students are expected to successfully complete all the courses listed in the table corresponding to their program. Credit values enclosed in parentheses, e.g. (0.5), indicate that the course is not required for that specific program. Required Basic Music courses are printed in bold on the following charts.

BACHELOR OF MUSIC MUSIC EDUCATION	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music		0.5	0.5	0.5	0.5
PMU173/175/187/190/192/195/197/198Y1- Major Ensemble		0.67	0.67	0.67@	0.67@
TMU100Y1, 200Y1, 302H1/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103, 203Y1 - Dictation I & II		0.33	0.33		
TMU105Y1/107Y1, EMU207Y1/EMU355Y1 - Keyboard Harmony or Skills		0.33	0.33		
EMU130Y1 - Intro to Vocal & Choral Music		0.67			
EMU150Y1, 151H1, 152H1 - Instrumental: Violin & Viola, Clarinet, Trumpet		0.67			
EMU275Y1 - Foundations of Music Education			0.67		
PMU380Y1 - Conducting				0.67	
Electives - Music Education - (Select from list below - 4.0 credits)*			0.67	1.67	1.67
Music Electives *(1.5 credits total)*				0.5	1.0
Arts & Science Electives		1.0	1.0	1.0	1.0

@ PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.

Music Education Electives (Select 4 credits) *

Notes:

1) EMU courses taken in Year 1 may be credited to the Mus Ed concentration when it begins in Year 2.
2) Mus Ed majors may give a solo or joint recital in Year 4.
3) Violin and viola majors must substitute EMU350H1 and EMU351H1 for EMU150Y1. Clarinet majors must substitute another woodwind course (EMU353H1, 354H1, 357H1, 358H1) for EMU151H. Trumpet majors must substitute another brass course EMU252H1, 254H1, 256H1) for EMU152H1.

* Maximum credits counted to Mus Ed concentration. Additional units earned may count as Music Electives.

	Max Credits
Instrumental Classes	1.67
Strings: EMU250Y1/350H1/351H1/450H1	
Woodwinds: EMU153H1/353H1/354H1/357H1/358H1	
Percussion: EMU352H1	
Brass: EMU252H1/254H1/256H1	
Guitar: EMU154H1	0.17
EMU330Y1/430Y1 Choral Tech I & II	1.3
EMU231Y1 Vocal Techniques	0.33
EMU401C1/402C1 Choral Studies I & II	0.67
EMU356Y1/456Y1 Band & Orch Tech I & II	1.67
EMU372Y1 Movement & Dance	0.33
EMU370Y1/470Y1 Elem Music Education	1.67
EMU317Y1 Orchestration	0.67

	Max Credits
EMU359H1 Jazz Education	0.5
EMU360H1 Jazz Improvisation	0.5
EMU371Y1 Alt Methods in Music Ed	0.5
EMU410Y1 Intro to Research in Music Ed	0.5
EMU417H1 Jazz Arranging	0.33
EMU461H1 Mus Ed in Cultural Perspective	0.5
EMU475H1 Seminar in Music Education	0.5
PMU135/138/336Y1 Diction Classes	1.0
PMU260Y1/360Y1 Teaching Meth - Piano I & II	1.0
PMU264Y1, 265Y1, 266Y1, 267Y1, 268Y1, 269Y1, 270Y1, 271Y1 World Music Ensemble	1.33
PMU361Y1 Teaching Methods-Voice	0.33
PMU480Y1 Conducting	0.67

NOTE: Music Education students wishing to pursue a special interest in Jazz are encouraged to consult with the Coordinator of Music Education and the Director of Jazz Studies during their first year to develop an appropriate program.

BACHELOR OF MUSIC (Specialist Option - ** & ***See Below) HISTORY & THEORY	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1 - Applied Music		0.5	0.5		
PMU173/175/187/190/192/195/197/198Y1 * - Major Ensemble		0.67	0.67	(0.67)	(0.67)
TMU100Y1, 200Y1, 302H1/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y, 203Y1 - Dictation I & II		0.33	0.33		
TMU105Y1/107Y1 - Keyboard Harmony or Skills		0.33			
TMU111H1/127H1 - Theory Elective			0.5		
HMU330/ 331/333/430/431/432/433H1** - History Electives				1.0	0.5
TMU307/308/316/317/318H1*** - Theory Electives				1.0	
TMU401/403H1 - Theory Elective					0.5
One language other than English, approved by the Division				1.0	
Arts & Science Electives (5 credits total)		1.0	1.0	1.0	2.0
Music Electives (4.3 credits total)		0.33	0.5	1.5	2.0

* Ensembles taken in Year 3 & 4 may be counted as Music Electives. (Applied Music is not available in Year 3 & 4 of this program).

** Students wishing to graduate with the History Specialist Option should take at least six of HMU330/331/333/430/431/432/433/ 499H1 and maintain an average over the four years of B+ or higher. In addition, the language other than English should be French, German, Italian, or Latin. Please consult with the History Division.

*** Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/499H1, and must maintain an average over the four years of B+ or higher.

HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4

Topics in History & Culture (5 courses only) 2.5 credits, Music History Electives 1.0 credit

BACHELOR OF MUSIC COMPOSITION	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU184Y1, 284Y1 - Applied Music		0.5	0.5		
PMU173/175/187/190/192/195/197/198Y1 *- Major Ensemble		0.67	0.67	(0.67)	(0.67)
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU105Y/107Y1 - Keyboard Harmony or Skills		0.33			
TMU110Y1, 210Y1, 310Y1, 410Y - Composition		(0.67)	1.0	1.0	1.0
TMU316H1, 317H1 - Counterpoint				1.0	
TMU307H1 - Analytical Technique				0.5	
TMU314Y1 - Orchestration				1.0	
PMU380Y1 - Conducting					0.67
HMU Electives &/or TMU318H1/TMU401H1***				1.0	1.0
Arts & Science Electives		1.0	1.0	1.0	1.0
Music Electives: including TMU111H1/TMU127H1/TMU305H1 TMU312H1/TMU313Y1 *(2 credits total)*		0.5			1.5

* Ensembles may be counted as general music electives in 3rd and 4th years (Applied Music is not available in Years 3 and 4 of this program).

*** 2 credits to be drawn from HMU and TMU 318H1, 401H1.

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1 and before the end of Year 2 for the Composition Minor program.

Composition students are expected to attend the Composition Workshops, Student Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM - Years 3 and 4

TMU211Y1, 311Y1	Composition	2.0
TMU316H1, 317H1	Counterpoint	1.0
TMU314Y1	Orchestration***	1.0

*** EMU317Y1 may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC (PERFORMANCE)

Note: Students in the Mus. Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the Performance Program. Students may petition to repeat their jury in the event of a failed mark.

BACHELOR OF MUSIC (PERFORMANCE)

ORGAN Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU173/175/192/197Y1 - Major Ensemble	0.67	0.67	0.67	(0.67)
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music	0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II	0.33	0.33		
TMU103Y1, 203Y1 - Dictation I &II	0.33	0.33		
TMU105Y1, 304H1* - Keyboard Harmony	0.33		0.5*	
EMU130Y1, 330Y1 - Intro to Vocal & Choral Mus, Choral Tech I	0.67		0.67	
PMU287Y1, 387Y1, 487Y1 (optional)		(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation			0.33	0.33*
PMU377Y1, 477Y1 - Departmental Literature			0.33	0.33
PMU380Y1 - Conducting				0.67
PMU388Y1 - Harpsichord				0.33
TMU316H1, 317H1 - Counterpoint			1.0	
PMU460Y1 - Teaching Methods - Organ				0.33
TMU307H1 - Analytical Technique				0.5
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Arts & Science Electives	1.0	1.0	1.0	1.0

* one of TMU304H1/PMU457Y1 only.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN WITH CHURCH MUSIC OPTION

Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU173/175/192/197Y1 - Major Ensemble	0.67	0.67	0.67	0.67
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music	0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II	0.33	0.33		
TMU103Y1, 203Y1 - Dictation I &II	0.33	0.33		
TMU105Y1, 304H1* - Keyboard Harmony	0.33		0.5*	
EMU130Y1, 330Y1 - Intro to Vocal & Choral Mus, Choral Tech I	0.67		0.67	
EMU231Y1 - Vocal Techniques			0.33	
PMU287Y1, 387Y1, 487Y1 (optional)		(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation			0.33	0.33*
PMU380Y1 - Conducting				0.67
TMU316H1, 317H1 - Counterpoint			1.0	
TST - Introduction to Worship course**		0.5		
TST - Church Music Course**			0.5	
TST - History of Liturgy course**		0.5	0.5	
TST - Theology/History Doctrine courses**				1.0
Arts & Science Electives	1.0	1.0	1.0	1.0

** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent East, 978-4040.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
PIANO & HARPSICHORD	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1* - Major Ensemble		0.67	0.67	(0.67)	0.67)
PMU187Y1, 287Y1, 387Y1 - Historical Performance Ensemble**		0.67	0.67	0.67	
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU105Y1 - Keyboard Harmony		0.33			
PMU163Y1 (263Y1 if 163Y1 mark less than 80%) - Sight Reading		0.33	(0.33)		
PMU251Y1, 351Y1, 451Y1* - Piano-Instrumental Master Class			0.5	0.5	0.5
PMU252Y1, 352Y1, 452Y1* - Piano-Vocal Master Class			0.5	0.5	0.5
PMU260Y1, 360Y1* - Teaching Methods-Piano I & II				0.67	0.33*
PMU376Y1, 476Y1 - Departmental Literature				0.33	0.33
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
General Music Electives				1.0***	0.67***
Arts & Science Electives		1.0	1.0	1.0	1.0

* piano only
** harpsichord only
*** harpsichord majors need 2.0 credits of General Music Electives.
Note: Piano Performance majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4.

BACHELOR OF MUSIC (PERFORMANCE)		Credits Per Year			
BRASS, STRINGS, WOODWINDS	Year	1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU190/195/198Y1 - Major Ensemble		1.0*	1.0*	1.0*	1.0*
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU107Y1 - Keyboard Skills		0.33			
PMU191Y1 (optional in Yr 1) - Chamber Music		(0.33)			
PMU291Y1, 391Y1, 491Y1+			0.33-0.67+	0.33-0.67+	0.33-0.67+
PMU378Y1, 478Y1 or 379Y1, 479Y1 - Orchestral Studies			0.33	0.33	
(Not required for Saxophone or Euphonium Majors)					
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance					(0.33)
Music Electives				1.0	1.0-1.33**
Arts & Science Electives		1.0	1.0	1.0	1.0
TOTAL CREDITS: 20.5		4.8	5.8	5.2	4.7

* 1.0 credit is required but 0.33 of this may count as Music Electives.
+ 0.33 credit fulfills Chamber Music requirement for the major instrument; additional credit earned may count as Music Electives.
** Saxophone and Euphonium majors must complete 1.33 credits of General Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) VOICE	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1* - Choral Ensemble		0.67	0.67	0.67@	0.67+@
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU107Y1 - Keyboard Skills		0.33			
PMU135Y1- Lyric Diction		0.33			
PMU138Y1 - Italian/English Master Class		0.33			
PMU240Y1, 340Y1, 440Y1 - Lieder			0.33	0.33	0.33
PMU336Y1, (436Y1 optional) - French Diction				0.33	(0.33)
PMU361Y1 (optional) - Vocal Pedagogy			(0.33)		
PMU387Y1, 487Y1 (optional) - Historical Performance Ensemble				(0.33)	(0.33)
PMU339Y1 (439Y1 optional) - Oratorio				0.33	(0.33)
Music Electives (including PMU394Y,494Y-opera)				1.67*	1.67*
PMU399Y1, 499Y1 - Recital				0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
Arts & Science Electives		1.0	1.0	1.0	1.0

* Admission to the Opera Chorus is by special audition. Students not taking Opera Chorus must substitute an equivalent value of Music Electives.
+ 0.67 credits of Performance electives may be substituted for 4th year Choral Ensemble. Please see the Registrar or Performance Office for options.
@ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

BACHELOR OF MUSIC (PERFORMANCE) MULTIPLE WOODWIND INSTRUMENTS	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music*		1.0	1.0	0.5-1.0	0.5-1.0
PMU190/195/198Y - Major Ensemble**		1.0-1.3	1.0-1.3	1.0-1.3	1.0-1.3
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU107Y1 - Keyboard Skills			0.33		
PMU191Y1, 291Y1, 391Y1, 491Y1 - Chamber Music		(0.33)	0.33	0.33	0.33
EMU151H1, 353H1, 354H1, 357H1, 358H1 - Instrumental Class***		0.33	0.33		
PMU 051F/S/Y 052F/S/Y(Cl) 053F/S/Y 054F/S/Y(Fl) 055F/S/Y 056F/S/Y(Ob) 057F/S/Y 058F/S/Y(Sax) 059F/S/Y 060F/S/Y (Bssn)		One instrument must be taken as a minor to remain in the program. Credit by proficiency exam.		0.33-0.67	0.33-0.67
Music Electives				1.2	1.0
Arts & Science Electives		1.0	1.0	1.0	1.0

* Applied music (major instrument) drops to 0.5 (1/2 hour to accommodate 1/2 hour lesson on minor instument (0.5) Year 3 and 4.
** 1.0 credit is required for major instument but 0.33 of this may count as Music Electives.
*** These courses exist as offerings in the division of Music Education.

BACHELOR OF MUSIC (PERFORMANCE) JAZZ STUDIES	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective* - Historical Survey I & II			1.5	1.0	
JMU100Y1, 200Y1, 300Y1 - Jazz & Traditional Materials		0.67	0.67	0.67	
JMU101Y1, 201Y1, 301Y1 - Jazz & Traditional Ear Training		0.67	0.67	0.67	
JMU104Y1 - Jazz Keyboard Skills**		0.33**			
JMU185Y1, 285Y1, 385Y1, 485Y1 - Jazz Applied Major		1.0	1.0	1.0@	1.0@
JMU189Y1, 289Y1, 389Y1, 489Y1*- Jazz Orchestra**				1.0	1.0
PMU173/175/190/192/195/198Y1*- Major Ensemble**		1.0***	1.0***		
JMU191Y1, 291Y1, 391Y1, 491Y1 - Jazz Improvisation		0.33	0.33	0.33	0.33
JMU192Y1, 292Y1, 392Y1, 492Y1 - Small Jazz Ensemble		0.33	0.33	0.33	0.33
JMU193Y1, 293Y1, 393Y1, 493Y1+ - Vocal Jazz Ensemble				0.67+	0.67+
JMU317Y1 - Jazz Arranging				(0.67)****	
JMU410Y1 - Jazz Composition					(0.67)****
Music Electives					1.0
Arts & Science Electives		1.0	1.0	1.0	1.0

* HMU133H1 (Jazz History) is strongly recommended.

** Required of all Jazz students except keyboard players.

*** Major Ensemble assignments will be made as a result of placement auditions. Where jazz majors are not placed in Jazz Orchestra or Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies. 1.0 credit is required but 0.33 of this may count as electives.

\+ Jazz Voice majors only.

**** Optional. Must substitute the appropriate number of music electives, if not taking JMU317Y1 or JMU410Y1.

@ Jazz majors must successfully complete recital requirements in third and fourth year in order to receive a passing grade in applied music.

NOTE: Jazz Performance students wishing to pursue a special interest in Music Education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

BACHELOR OF MUSIC (PERFORMANCE) HARP, PERCUSSION	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU190/195/192/198Y1 - Major Ensemble		1.0*	1.0*	1.0*	1.0*
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU107Y1 - Keyboard Skills		0.33			
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music		(0.33)	(0.33-0.67)	(0.33-0.67)	
PMU491Y1 - Chamber Music					0.33-0.67**
PMU399Y1**, 499Y1 - Recital				0.33**	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
Music Electives				1.3-1.67+	1.3-1.67+
Arts & Science Electives		1.0	1.0	1.0	1.0

* 1.0 credit required but 0.33 of this may count as Music Electives.

** not required for Harp Majors

\+ Harp Majors must complete 1.7 credits of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Year	Credits Per Year 1	2	3	4
HMU111H1 - Introduction to Music & Society		0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music		1.0	1.0	1.0	1.0
PMU173/175/192/197Y1* - Major Ensemble		0.67*	0.67*	0.67*	
PMU187Y1, 287Y1, 387Y1+ - Historical Performance Ensemble		0.67+	0.67+	0.67+	
PMU173/175/192/197Y1 - Choral Ensemble**		0.67**	0.67**	0.67**	(0.67)
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5	
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33		
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33		
TMU107Y1 - Keyboard Skills		0.33			
PMU391Y1, 491Y1 (optional) - Chamber Music				(0.33)	(0.33)
PMU399Y1, 499Y1 - Recital				(0.33)	(0.33)
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance					(0.33)
General Music Electives (5.5credits total)		0.5	1.0	2.0	2.0
Arts & Science Electives		1.0	1.0	1.0	1.0

* guitar, accordion only
\+ lute, recorder only

ARTIST DIPLOMA PROGRAM

The Artist Diploma Program is designed to prepare performing artists. To complete this three year program, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 3.3 credits. The Artist Diploma Program is not availabe in Organ or Jazz Studies. **The Artist Diploma Program is not open to students completing, or who have received a Mus. Bac. degree from the Faculty of Music, University of Toronto.**

Note: Students in the Artist Diploma Program who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the program. Students may petition to repeat their jury in the event of a failed mark.

ARTIST DIPLOMA PIANO	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/192Y/197Y1 - Choral Ensemble		0.67	0.67	(0.67)
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU105Y1 - Keyboard Harmony		0.33		
PMU163Y (263Y if 163Y mark less than 80%) - Sight Reading		0.33	(0.33)	
PMU260Y, 360Y - Teaching Methods I & II			0.67	0.33
PMU351Y, 451Y - Piano-Instrumental Master Class			0.5	0.5
PMU352Y, 452Y* - Piano-Vocal Master Class			0.5	0.5
PMU376Y, 476Y - Departmental Literature			0.33	0.33
PMU399Y, 499Y - Recital			0.33	0.33
PMU499S (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Music Electives				0.33

ARTIST DIPLOMA VOICE	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/192Y/197Y1 - Choral Ensemble		0.67	0.67	(0.67)+@
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU107Y1 - Keyboard Skills		0.33		
PMU135Y1 - Lyric Diction		0.33		
PMU138Y1 - Italian/English Master Class		0.33		
PMU187Y1, 287Y1, 387Y1 (optional) - Historical Performance Ensemble		(0.33)	(0.33)	(0.33)
PMU240Y1, 340Y1 - Lieder			0.33	0.33
PMU336Y1 - French Diction				0.33
PMU339Y1 (439Y1 optional) - Oratorio			0.33	(0.33)
PMU361Y1 (optional) - Teaching Methods - Voice				(0.33)
PMU394Y1* - Opera/Music Electives*				1.67*
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 - 2nd recital or major chamber/operatic/orchestral appearance				(0.33)

* Admission to this course is by special audition. Students not taking PMU394Y1 will substitute an equivalent value of Music Electives.

\+ 0.67 credits of Performance electives may be substituted for 3rd year Choral Ensemble. Please see the Registrar or Performance Office for list of options.

@ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Year 3.

ARTIST DIPLOMA BRASS, STRINGS, WOODWINDS	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble		1.0*	1.0*	1.0*
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU107Y1 - Keyboard Skills		0.33		
PMU191Y1 (optional) - Chamber Music		0.33		
PMU291Y1, 391Y1+ - Chamber Music			0.33-0.67+	0.33-0.67+
PMU378Y1, 478Y1 or PMU379Y1, 479Y1 -Orchestral Studies (only one)			0.33	0.33
Not required of Saxophone or Euphonium Majors				
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Music Electives				0.5-0.83**
TOTAL CREDITS: 13.0		3.8	5.5	3.7

* 1.0 credit is required but 0.33 of this may count as Music Electives.

\+ 0.33 credit fulfills Chamber Music requirement for the major instrument; additional credit earned may count as Music Elective.

** Saxophone and Euphonium majors must complete 0.8 credits of Music Electives.

ARTIST DIPLOMA GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU173Y/175Y/192Y/197Y1 - Choral Ensemble		0.67*	0.67*	(0.67)**
PMU187Y1, 287Y1+ - Historcial Performance Ensemble		0.67+	0.67+	
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU105Y1 - Keyboard Skills		0.33		
PMU391Y1 (optional)				(0.33)
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H (optional) 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives (2.67 credits total)		0.67	1.0	1.0

* guitar & accordion only
** accordion only
\+ lute & recorder only

ARTIST DIPLOMA HARP, PERCUSSION	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble		1.0*	1.0*	1.0*
TMU100Y1, 200Y1, 302H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU107Y1 - Keyboard Skills		0.33		
PMU191Y1 (optional) - Chamber Music		(0.33)		
PMU291Y1, 391Y1** - Chamber Music			0.33**	0.33**
PMU399Y1**, 499Y1 - Recital			0.33**	0.33
PMU499H1 (optional) 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives				1.0-1.33+

* 1.0 credit is required but 0.33 of this may count as Music Electives.
** Not required for Harp Majors.
\+ Harp Majors must complete 1.3 credits of Music Electives.

ARTIST DIPLOMA HARPSICHORD	Year	Credits Per Year 1	2	3
HMU111H1 - Introduction to Music & Society		0.5		
HMU225H1, HMU266H1, HMU elective - Historical Survey I & II			1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music		1.0	1.0	1.0
PMU187Y1, 287Y1 - Historical Performance Ensemble		0.67	0.67	0.67
TMU100Y1, 200Y1, 303H/303H1 - Materials of Music		0.67	0.67	0.5
TMU101Y1, 201Y1 - Sight Singing & Rhythmic Training I & II		0.33	0.33	
TMU103Y1, 203Y1 - Dictation I & II		0.33	0.33	
TMU105Y1 - Keyboard Harmony		0.33		
PMU163Y1 (263Y1 if 163Y mark less than 80%)		0.33	(0.33)	
PMU260Y1 (360Y1) - Teaching Methods I & II			0.67	(0.33)
PMU376Y1, 476Y1 - Departmental Literature			0.33	0.33
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Music Electives				0.5

DESCRIPTION OF UNDERGRADUATE COURSES

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of the course is shown by the letter following the course numbers:

Y = 26 weeks, two terms
H = 13 weeks, F=first term only, S=second term only
H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.
C = offered only in the summer

The final number designates the campus where the course is offered at.

COURSE WEIGHTS – UNIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a credit value. Generally, a 1.0 credit course is the equivalent of a full course in the Faculty of Arts & Science, with 0.33 credit representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights.

Explanation of Symbols

, or & = AND
/ = OR
* = Limited enrolment
P.I. = Permission of Instructor
CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y1 Introduction to Vocal and Choral Music 0.67
An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire; choral conducting and teaching methods; rehearsal techniques. *L. Bartel*

EMU150Y1 Instrumental Class – Violin and Viola 0.33*
Introductory study of violin and viola. *K.Rapoport*
Violin or viola majors: P.I.

EMU151H1 Instrumental Class – Clarinet 0.17*
Introductory study of clarinet. (May not be taken in the same term as EMU152H1.) *T. Dowling* Clarinet majors: P.I.

EMU152H1 Instrumental Class – Trumpet 0.17*
Introductory study of trumpet. (May not be taken in the same term as EMU151H1.) *J. Reynolds* Trumpet majors: P.I.

EMU153H1 Instrumental Class – Recorder 0.17*
Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *A. Melville*. One hour, one term.

EMU154H1 Instrumental Class – Guitar 0.17*
Introductory study of guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *L. Bartel*

EMU207Y1 Keyboard Skills for Music Education 0.33
A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple at sight harmonizing of songs. Basic MIDI sequencing will be introduced. Prerequisite: TMU107Y1 or P.I. *Not available to Keyboard majors.*

EMU231Y1 Vocal Techniques 0.33
The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to teaching and performing. *Not available to students whose applied major is voice. D. Rao.* Prerequisite: EMU130Y

EMU250Y1 Instrumental Class – Violin and Viola 0.33*
Continuation of EMU150Y1. *P.Shand.* Prerequisite: EMU150Y1, or P.I.

EMU252H1 Instrumental Class – French Horn 0.17*
Introductory study of the French horn. *H. Hennigar* Horn majors: P.I. Prerequisite: EMU152H1

EMU254H1 Instrumental Class – Trombone 0.17*
Introductory study of the trombone. *L.Shields.* Trombone majors: P.I. Prerequisite: EMU152H1

EMU256H1 Instrumental Class – Tuba 0.17*
Introductory study of the tuba. *S.Fratia.* Tuba majors: P.I. Prerequisite: EMU152H1

EMU275Y1 Foundations of Music Education 0.67
An introduction to the philosophy, psychology and curricular foundations of Music Education. *D. Elliott.*

EMU277C1 Workshop in Music Education
Special course in specific areas of concern to prospective and inservice teachers. Credit variable. *L.Dolloff, P.I.* Summers only.

EMU317Y1 Orchestration 0.67*
Arranging for the orchestra, concert band and jazz ensemble. Intended primarily for those concentrating in Music Education. *P. Nimmons*
Prerequisite: TMU200Y

EMU330Y1 Choral Techniques I 0.67
A study of choral repertoire for treble and mixed voice choirs with an emphasis on score preparation, conducting technique, rehearsal strategies, assessment, curriculum in schools, churches, and community programmes. Madrigals, motets, anthems, mass settings, and part songs will form the basis for class study. Class and lab participation required. *W.Strongman*
Prerequisite: EMU130Y1, EMU275Y1 (for Mus Ed majors), EMU231Y1 (except for voice majors) or P.I. Co-requisite: PMU380Y1

EMU350H1 Instrumental Class – Cello 0.17*
Introductory study of cello. Cello majors: P.I.

EMU351H1 Instrumental Class – Cello 0.17*
Continuation of EMU350F. Cello majors: P.I.Prerequisite: EMU350F or P.I.

EMU352H1 Instrumental Class – Percussion 0.17*
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353H1 Instrumental Class – Flute 0.17*
Introductory study of flute. *P. Bryce* Flute majors: P.I. Prerequisite: EMU151H1.

EMU354H1 Instrumental Class – Oboe 0.17*
Introductory study of oboe. Oboe majors: P.I. Prerequisite: EMU151H1. *Not offered 1999-00.*

EMU355Y1 Accompanying 0.33*
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *L.Adams*. Prerequisite: TMU105Y1/107Y1, P.I.

EMU356Y1 Band & Orchestral Technique I 1.0
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *P. Shand, J.Reynolds.*

Prerequisite: EMU150Y1, 151H1, 152H1, 275Y1and two of the following courses: 252H1, 254H1, 256H1, 353H1, 354H1, 357H1, 358H1
Prerequisite or co-requisite: EMU350H1
Co-requisite: PMU380Y1 *Permission of the instructor is required for students not meeting the above prerequisite and co-requisite requirements.*

EMU357H1 Instrumental Class – Saxophone 0.17*
Introductory study of saxophone. *D. Englert* Saxophone majors: P.I. Prerequisite: EMU151H1.

EMU358H1 Instrumental Class – Bassoon 0.17*
Introductory study of bassoon. One hour, one term. *G. Robinson.*Bassoon majors. P.I. Prerequisite: EMU151H1.

EMU359H1 Jazz Education 0.5
Analysis, methods and materials for jazz education and improvisation techniques. *J.Reynolds.* Prerequisite: TMU200Y1 and P.I.

EMU360H1 Jazz Improvisation 0.5
Development of improvisation skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons* Prerequisite: TMU200Y1 and P.I. *Not open to Jazz majors.*

EMU370Y1 Elementary Music Education I 0.67
Introduction to curriculum planning and classroom teaching in pre-school and elementary school. Emphasis on developing skills in teaching children through singing, listening, movement, playing instruments, and other creative activities. Acquaintance with and use of current methodologies (eg, Orff, Kodaly) and materials.
Prerequisite: EMU275Y1, EMU231Y1, Co-requisite: EMU372Y1

EMU371Y1 Alternative Methods in Music Education 0.5
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials. Guitar and MIDI applications will be studied as examples of viable methods.*L. Bartel* Prerequisite: EMU275Y1; prerequisite or co-requisite: EMU154H1. Students are advised to take TMU111H1 before this course.

EMU372Y1 Movement and Dance 0.33
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education.

EMU401H1, 402H1 Special Studies in Choral Music I & II 0.33 or 0.67
An intensive study of choral music technique and repertoire. *D. Rao. summer only*

EMU410Y1 Introduction to Research in Music Education 0.5
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. *L. Bartel.* Prerequisite: EMU275Y1

EMU417H1 Jazz Arranging 0.33*
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. *P. Nimmons* Prerequisite: EMU317Y1 and P.I.

EMU430Y1 Choral Techniques II 0.67
Conducting, rehearsing and performing choral repertoire for treble and mixed voice choirs with an emphasis on choral music of the 20th century. Repertoire will include contemporary composition, extended works for chorus and orchestra, and multi-cultural materials. A conducting apprenticeship and class recital will be required. *D. Rao*
Prerequisite: EMU330Y1

EMU450H1 Instrumental Class – Double Bass 0.17*
Introductory study of double bass. One hour, one term. *T. Dawson* Bass majors: P.I. Prerequisite: EMU350H1

EMU456Y1 Band & Orchestral Techniques II 0.67
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *P. Shand, C. Walter, J.Reynolds.*
Prerequisite: EMU356Y1.Recommended: PMU480Y1

EMU461H1 Music Education in Cultural Perspective 0.5
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music .*D.Elliott.* Prerequisite or co-requisite: any World Music Ensemble; Prerequisite: EMU275Y1

EMU464Y1 String Pedagogy 0.5
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand*

EMU470Y1 Elementary Music Education II 1.0
Refinement and application of curricular and instructional skills developed in EMU370Y1, EMU372Y1. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. Prerequisite: EMU370Y1, EMU372Y1. Prerequisite or co-requisite: EMU153H1

EMU475H1 Seminar in Music Education 0.5
A study of the psychological foundations of music education with emphasis on applying psychological principles to a variety of classroom and curricular situations. *D.Elliott.* Prerequisite: EMU275Y1

EMU499H1 Independent Study 0.33
Available to students in 3rd or 4th year on successful completion of several EMU courses, and depending on grade standing and availability of instructor. ***Permission of the Division.***

HISTORY & CULTURE OF MUSIC

HMU111H1 Introduction to Music & Society 0.5
An examination of musical thought and practice in non-Western and Western traditions. *J.Kippen.* Does not count as HMU elective.

HMU133H1 Jazz History 0.5
The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present. *J.Reynolds*

HMU225H1 Historical Survey I 0.5
Western music up to 1750. No prerequisite. *G.Johnston.* Does not count as HMU elective.

HMU226H1 Historical Survey II 0.5
Western music from 1750 to the present. No prerequisite. *M.A.Parker* Does not count as HMU elective.

HMU330H1 Topics in Medieval Music 0.5*
Plainchant and polyphony, including topics for individual research. *A. Hughes* Prerequisite: Completion of 4-course History requirement.

HMU331H1 Topics in Renaissance Music **0.5***
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *W. Bowen*
Prerequisite: Completion of 4-course History requirement.

HMU333H1 Topics in Baroque Music **0.5***
Instrumental and vocal genres (1600-1750), including topics for individual research. *G. Johnston.* Prerequisite: Completion of 4-course History requirement.

HMU336H1 Mahler **0.5**
From song to symphony and back again; music as psychological experience; the grand and the trivial; tradition and progress; life, death and rebirth. Austrian song and symphony from Schubert to Mahler and onward to Berg and Zemlinsky. *R.Falck.* Prerequisite: (HMU110Y, HMU204H) / (HMU111H1, HMU225H1, HMU226H1), TMU100Y/JMU100Y

HMU340H1 Thomas Tallis **0.5**
The music and life of Thomas Tallis. *A. Hughes.* Prerequisite: (HMU110Y, HMU204H) / (HMU111H1,HMU225H1,HMU226H1)

HMU345H1 Problems in the Performance of Early Music **0.5**
An investigation of selected problems in the performance of medieval, renaissance, and baroque music, such as tempo, performance ensemble, ornamentation and style. T.McGee. Prerequisite: (HMU110Y,HMU204H) / (HMU111H1,HMU225H1,HMU226H1)

HMU352H1 Chamber Music **0.5**
European chamber music after 1600. *M.A.Parker.* Prerequisite: (HMU110Y,HMU204H) / (HMU111H1, HMU225H1, HMU226H1), TMU100Y/JMU100Y.

HMU354H1 The Symphonies of Beethoven **0.5**
A detailed investigation of the symphonies in the context of Beethoven's oeuvre. *G.Jones.* Prerequisite: (HMU110Y, HMU204H)/(HMU111H1, HMU225H1, HMU226H1), TMU100Y/JMU100Y

HMU355H1 Studies in the History of Music in Canada **0.5**
The background and development of the Canadian musical repertoire and of musical life in Canada. *C. Morey.* Prerequisite: (HMU110Y, HMU204H)/ (HMU111H1, HMU225H1, HMU226H1), TMU200Y

HMU372H1 The Symphony **0.5**
Selected major works from Haydn to Mahler. *M.A.Parker.* Prerequisite: HMU111H1/HMU110Y, TMU100Y1/JMU100Y1.

HMU430H1 Topics in Classical Music **0.5***
Preclassical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *M.A.Parker.* Prerequisite: Completion of 4-course History requirement.

HMU431H1 Topics in Romantic Music **0.5***
Instrumental and vocal genres, including topics for individual research. *G.Jones* Prerequisite: Completion of 4-course History requirement.

HMU432H1 Topics in 20th-century Music **0.5***
Developments and trends since 1910, including topics for individual research. *R. Falck* Prerequisite: Completion of 4-course History requirement.

HMU433H1 Topics in Ethnomusicology **0.5***
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *J. Kippen.* Prerequisite: Completion of 4-course History requirement.

HMU499H1 Independent Study **0.5***
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. ***Permission of the Division.***

FUTURE COURSE OFFERINGS:
* Beatles
* Classical Music of North India
* Concerto
* Haydn
* The Mass
* From Modern to Post-Modern
* Mozart, then and now
* Music and Literary Form
* Music & Lunacy
* Music of Sub-Saharan Africa
* Music in Toronto
* Music in Twentieth-Century America
* Opera
* Operas of Mozart
* Operas of Puccini
* Performance Practices
* Practical Studies & Ethnomusicology
* Protestant Church Music
* From Romantic to Modern
* Schoenberg
* Stravinsky & Schoenberg
* Symphony Orchestra
* Text Setting before the Renaissance

JAZZ PERFORMANCE
The following courses are normally available only to Jazz majors and by P.I. to others.

JMU100Y1 Jazz & Traditional Materials **0.67**
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. Exclusion: TMU100Y1

JMU101Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. Exclusion: TMU101Y1, 103Y1

JMU104Y1 Jazz Keyboard Skills **0.33**
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week.

JMU185Y1 Jazz Applied Music **1.0**
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

JMU189Y1 Jazz Orchestra **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. CR/NCR. *P.Read/P.Nimmons.* For 1999-2000, the additional credit weight (0.33) is required, but may be counted towards music electives.

JMU191Y1 Jazz Improvisation **0.33**
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and groups performances,

approaches to practising, developmental techniques and exercises, and general performance skills are among the topics covered. One hour.

JMU192Y1 Small Jazz Ensemble **0.33**
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for one hour and independently for an additional two hours each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours. CR/NCR.

JMU193Y1 Vocal Jazz Ensemble **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. CR/NCR. *K.Power/J. Chalmers.* For 1999-2000, the additional credit weight (0.33) is required, but may be counted towards music electives.

JMU200Y1 Jazz & Traditional Materials **0.67**
See JMU100Y. Exclusion: TMU200Y1

JMU201Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU200Y1. See JMU101Y1. Exclusion: TMU201Y1

JMU285Y1 Jazz Applied Music **1.0**
See JMU185Y1

JMU289Y1 Jazz Orchestra **1.0**
See JMU189Y1

JMU291Y1 Jazz Improvisation **0.33**
See JMU191Y1

JMU292Y1 Small Jazz Ensemble **0.33**
See JMU192Y1

JMU293Y1 Vocal Jazz Ensemble **1.0**
See JMU193Y1

JMI300Y1 Jazz & Traditional Materials **0.67**
See JMU100Y1

JMU301Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU300Y1. See JMU101Y1

JMU317Y1 Jazz Arranging **0.67**
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours.
Co-requisite: JMU300Y1

JMU385Y1 Jazz Applied Music **1.0**
Recital required. See JMU185Y1

JMU389Y1 Jazz Orchestra **1.0**
See JMU1891Y1

JMU391Y1 Jazz Improvisation **0.33**
See JMU191Y1

JMU392Y1 Small Jazz Ensemble **0.33**
See JMU192Y1

JMU393Y1 Vocal Jazz Ensemble **1.0**
See JMU193Y1

JMU410Y1 Jazz Composition **0.67**
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours.
Prerequisite: JMU300Y1

JMU485Y1 Jazz Applied Music **1.0**
See JMU385Y1

JMU489Y1 Jazz Orchestra **1.0**
See JMU389Y1

JMU491Y1 Jazz Improvisation **0.33**
See JMU191Y1

JMU492Y1 Small Jazz Ensemble **0.33**
See JMU192Y1

JMU493Y1 Vocal Jazz Ensemble **1.0**
See JMU193Y1

PERFORMANCE

PMU135Y1 Lyric Diction **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C.Loewen. For voice performance majors only or P.I.*

PMU138Y1 Italian/English Masterclass **0.33**
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *C. Loewen For voice Performance majors only, or P.I.*

PMU163Y1 Sight Reading **0.33**
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *A. Markow. For piano Performance majors only.*

PMU173Y1 University Chorus **0.67**
A major choral ensemble focusing on the development of vocal technique and musicianship skills required to rehearse and perform a diverse choral repertoire. Specifically intended to teach the skills and knowledge associated with the performance of ensemble music. Attendance at all assigned sessions is required. Four hours. CR/NCR *Not offered 1999/00*

PMU175Y1 University Women's Chorus **0.67**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours CR/NCR *D.Rao.*

PMU182Y1 Contemporary Music Ensemble **0.5**
(extra performer0.17)
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In colloboration with the Composition Division. *G. Kulesha. Limited enrolment, by audition.* Three hours. 0.33 unit of credit may be applied to Chamber Music requirement.

PMU184Y1 Applied Music **0.5**
Individual instruction in the student's major performance medium. One half-hour lesson per week (to a total of 24 lessons).

PMU185Y1 Applied Music **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons). *For Performance majors only.*

PMU186Y1 Lute Class **0.5**
Instruction for Guitar Performance majors only. One hour. *J. Edwards*

PMU187Y1 Historical Performance Ensembles **0.33 or 0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. *T.McGee, M. Haines* Two hours, 0.33 units. *Required for Historical instrument majors;* four hours, 0.67. CR/NCR

PMU189Y1 Jazz Orchestra **1.0**
See JMU189Y1 Jazz Orchestra

PMU190Y1 University of Toronto Bands **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. *J.Reynolds, C.Walter.* CR/NCR. For 1999-2000, the additional credit weight (0.33) is required, but may be counted towards music electives.

PMU191Y1 Chamber Music **0.33 or 0.67**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn one additional credit. Two hours minimum. By permission of the Division.

PMU192Y1 MacMillan Singers **0.67**
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Attendance at all assigned sessions is required. Four hours minimum. *D. Rao* CR/NCR

PMU195Y1 University of Toronto Orchestras **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian.* CR/NCR. For 1999-2000, the additional credit weight (0.33) is required, but may be used towards music electives.

PMU196Y1 Opera Chorus **0.67**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. *Admission by audition.* CR/NCR

PMU197Y1 Concert Choir **0.67**
The Concert Choir is a major choral ensemble composed of student and community members performing the major choral orchestral repertoire of the Classical, Romantic and Contemporary periods of music. Development of musicianship skills for the performance of large works; reading of standard repertoire; emphasis on sight-singing, ear training and musical knowledge. *W.Strongman.* Attendance at all assigned sessions is required. Four hours minimum. CR/NCR

PMU198Y1 Wind Symphony **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all sessions is required. Six hours minimum. *J.Reynolds, C. Walter.* CR/NCR.

PMU240Y1 Lieder **0.33**
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. *H. Asch* One hour. Prerequisite: PMU135Y1 or P.I. *For voice Performance majors only.*

PMU251Y1 Piano – Instrumental Master Class **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *Staff.* One hour. *For piano Performance majors.* Co-requisite: PMU252Y1

PMU252Y1 Piano – Vocal Master Class **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. *C. Loewen* One hour. *For piano Performance majors only.* Co-requisite: PMU251Y1

PMU255Y1 Piano – Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU252Y1. *C. Loewen By permission of the Division.*

PMU260Y1 Teaching Methods – Piano I **0.67**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the elementary and junior grades. Two hours. *M. Geringas*

PMU263Y1 Sight Reading **0.33**
Continuation of PMU163Y1, required for those who received less than first class standing in PMU163Y1.

PMU264Y1 World Music Ensemble: African Drumming and Dancing **0.33**
Performance and rehearsal of West African Music. One hour. *F. Dunyo.* No prerequisite. Exclusion: EMU272Y. CR/NCR.

PMU265Y1 World Music Ensemble: Balinese Gamelan **0.33**
Performance and rehearsal of Balinese Gamelan. One hour. *A. Sanger.* No prerequisite. Exclusion: EMU274Y. CR/NCR.

PMU266Y1 World Music Ensemble: Balkan Vocal Music **0.33**
Performance and rehearsal of Balkan Vocal Music. One hour. No prerequisite. Exclusion: EMU276Y. CR/NCR. *Not offered 1999/00.*

PMU267Y1 World Music Ensemble: Persian Instrumental Music **0.33**
Rehearsal and Performance of Persian Instrumental Music. One hour. No prerequisite. Exclusion: EMU278Y. CR/NCR. *Not offered 1999/00.*

PMU268Y1 World Music Ensemble: Japanese Shakuhachi Flute **0.33**
Rehearsal and Performance of Japanese Shakuhachi Ensemble. One hour. No prerequisite. Exclusion: EMU279Y. CR/NCR. *Not offered 1999/00.*

PMU269Y1 World Music Ensemble: Georgian Vocal Ensemble **0.33**
Rehearsal and Performance of Georgian Vocal Music. One hour. No prerequisite. Exclusion: EMU280Y. CR/NCR. *Not offered 1999/00.*

PMU270Y1 World Music Ensemble: Latin-American Percussion Ensemble **0.33**
Rehearsal and Performance of Latin-American Percussion Music. No prerequisite. CR/NCR *Not offered 1999/00.*

PMU271Y1 Japanese Drumming Ensemble **0.33**
Rehearsal and performance of Japanese Drumming. *G. Nagata.* No prerequisite. CR/NCR.

PMU273Y1 University Chorus **0.67**
See PMU173Y1. *Not offered 1999/00.*

PMU275Y1 University Women's Chorus **0.67**
See PMU175Y1

PMU281Y1 World Music Vocal Ensemble **0.33**
Not offered 1999/00.

PMU282Y1 Contemporary Music Ensemble **0.5**
See PMU182Y1 *(extra performer 0.17)*

PMU284Y1 Applied Music **0.5**
See PMU184Y1

PMU285Y1 Applied Music **1.0**
See PMU185Y1

PMU286Y1 Lute **0.5**
See PMU186Y1

PMU287Y1 Historical Performance Ensembles **0.33 or 0.67**
See PMU187Y

PMU289Y1 Jazz Orchestra **1.0**
See JMU189Y1

PMU290Y1 University of Toronto Bands **1.0**
See PMU190Y1

PMU291Y1 Chamber Music **0.33 or 0.67**
See PMU191Y1

PMU292Y1 MacMillan Singers **0.67**
See PMU192Y1

PMU295Y1 University of Toronto Orchestras **1.0**
See PMU195Y1

PMU296Y1 Opera Chorus **0.67**
See PMU196Y1

PMU297Y1 Concert Choir **0.67**
See PMU197Y1

PMU298Y1 Wind Symphony **1.0**
See PMU198Y1

PMU330H1 Performance Skills I **0.67**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. *Staff.* Two hours.Limited enrolment. CR/NCR.

PMU331H1 Performance Skills II **0.67**
Continuation of PMU330H1. Performance skills and musical preparation developed through coaching and masterclass sessions. Prerequisite: PMU3330H1. Staff. Two hours. Limited enrolment. CR/NCR

PMU336Y1 French Diction **0.33**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *S. Hamilton*
For voice Performance majors or by P.I.

PMU339Y1 Oratorio **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle*
For voice Performance majors only, or by P.I.

PMU340Y1 Lieder **0.33**
See PMU240Y1: Prerequisite: PMU240Y1. *E. Schwing-Braun*

PMU351Y1 Piano – Instrumental Master Class **0.5**
See PMU251Y1

PMU352Y1 Piano – Vocal Master Class **0.5**
See PMU252Y1

PMU354Y1 Piano – Instrumental Master Class **0.5**
Students prepare and perform chamber works with the pianists in PMU351Y1. P.I.

PMU355Y1 Piano – Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y1. *C. Loewen,* P.I.

PMU357Y1 Improvisation – Organ **0.33**
Varied harmonic treatment of melodies; the treatment of hymn tunes as preludes; trio playing. *W. Wright For organ Performance majors only, or by P.I.*: Prerequisite: TMU105Y1

PMU360Y1 Teaching Methods – Piano II **0.33**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour. *W. Aide*
Prerequisite: PMU260Y1 or P.I.

PMU361Y1 Vocal Pedagogy **0.33**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature is included. *L. MacDonald. For voice majors or P.I.*

PMU364Y1 World Music Ensemble: African Drumming and Dancing
See PMU264Y1. Prerequisite: PMU264Y1/ EMU272Y. **0.33**

PMU365Y1 World Music Ensemble: Balinese Gamelan **0.33**
See PMU265Y1. Prerequisite: PMU265Y1/EMU274Y

PMU366Y1 World Music Ensemble: Balkan Vocal Music **0.33**
See PMU266Y1. Prerequisite: PMU266Y1/EMU276Y. *Not offered 1999/00.*

PMU367Y1 World Music Ensemble: Persian Instrumental Music **0.33**
See PMU267Y1. Prerequisite: PMU267Y1/EMU278Y. *Not offered 1999/00.*

PMU368Y1 World Music Ensemble: Japanese Shakuhachi Ensemble **0.33**
See PMU268Y1. Prerequisite: PMU268Y1/EMU279Y. *Not offered 1999/00.*

PMU369Y1 World Music Ensemble: Georgian Vocal Ensemble **0.33**
See PMU269Y1. Prerequisite: PMU269Y1/EMU280Y. *Not offered 1999/00.*

PMU370Y1 World Music Ensemble: Latin-American Percussion Ensemble **0.33**
See PMU270Y1. Prerequisite: PMU270Y1. *Not offered 1999-00.*

PMU371Y1 World Music Ensemble: Japanese Drumming Ensemble
See PMU271Y1. Prerequisite: PMU271Y1. **0.33**

PMU373Y1 University Chorus **0.67**
See PMU173Y1. *Not offered 1999-00*

PMU375Y1 University Women's Chorus **0.67**
See PMU175Y1

PMU376Y1 Departmental Literature – Piano **0.33**
Survey of selected repertoire. Class performance. *W. Aide. For Performance majors or by P.I.*

PMU377Y1 Departmental Literature – Organ **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright. For Performance majors or by P.I.*

PMU378Y1 Orchestral Studies – Strings **0.33**
Survey of selected repertoire not covered elsewhere in the performance program.*S. Fryer. For Performance majors, or by P.I.*

PMU379Y1 Orchestral Studies – Winds **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *TBA. For Performance majors or by P.I.*

PMU380Y1 Conducting **0.67***
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. *E.Gay, I.Taurins.Limited enrolment. This course is normally not available to second year students.*

PMU381Y1 World Music Vocal Ensemble **0.33**
See PMU281Y1. Prerequisite: PMU281Y1. *Not offered 1999/00.*

PMU382Y1 Contemporary Music Ensemble **0.5,**
See PMU182Y1 *(extra performer 0.17)*

PMU384Y1 Applied Music **0.5**
See PMU184Y1. *Not offered to students in Composition, History or Theory.*

PMU385Y1 Applied Music **1.0**
See PMU185Y1

PMU386Y1 Lute **0.5**
See PMU186Y1

PMU387Y1 Historical Performance Ensembles **0.33 or 0.67**
See PMU187Y1

PMU388Y1 Harpsichord **0.33**
Class lessons for Performance organ majors. *Staff.*

PMU389Y1 Jazz Orchestra **0.67**
See JMU189Y1

PMU390Y1 University of Toronto Bands **1.0**
See PMU190Y1

PMU391Y1 Chamber Music **0.33 or 0.67**
See PMU191Y1

PMU392Y1 MacMillan Singers **0.67**
See PMU192Y1

PMU394Y1 Opera **1.7**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

PMU395Y1 University of Toronto Orchestras **1.0**
See PMU195Y1

PMU396Y1 Opera Chorus **0.67**
See PMU196Y1

PMU397Y1 Concert Choir **0.67**
See PMU197Y1

PMU398Y1 Wind Symphony **1.0**
See PMU198Y1

PMU399Y1 Recital **0.33**

PMU436Y1 French Diction **0.33**
See PMU336Y1 Prerequisite: PMU336Y1

PMU439Y1 Oratorio **0.33**
See PMU339Y1 Prerequisite: PMU339Y1

PMU440Y1 Lieder **0.33**
See PMU240Y1 Prerequisite: PMU340Y1. *R.Braun, E.Schwing-Braun*

PMU451Y1 Piano – Instrumental Master Class **0.5**
See PMU251Y1. Prerequisite: PMU351Y1, 352Y1

PMU452Y1 Piano - Vocal Master Class **0.5**
See PMU252Y1. Prerequisite: PMU351Y1, 352Y1 *C. Loewen, M. Morrison*

PMU454Y1 Piano – Instrumental Master Class **0.5**
See PMU354Y1. Prerequisite: P.I.

PMU455Y1 Piano - Vocal Master Class **0.5**
See PMU355Y1. *C. Loewen, M. Morrison.* By audition.

PMU457Y1 Improvisation – Organ **0.33**
Improvisation of larger forms: toccatas, preludes, fugues. *W. Wright*
Prerequisite: PMU357Y1

PMU458Y1 Miscellaneous Instruments **0.33***
Fortepiano instruction. *Not offered 1999/00.*

PMU459H1 Miscellaneous Instruments **0.17***
Instruction in harpsichord and historical wind and string instuments.

PMU460Y1 Teaching Methods – Organ **0.33**
Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour. *W. Wright*

PMU473Y1 University Chorus **0.67**
See PMU173Y1. *Not offered 1999/00*

PMU475Y1 University Women's Chorus **0.67**
See PMU175Y1

PMU476Y1 Departmental Literature – Piano **0.33**
See PMU376Y1

PMU477Y1 Departmental Literature – Organ **0.33**
See PMU377Y1

PMU478Y1 Orchestral Studies – Strings **0.33**
See PMU378Y1

PMU479Y1 Orchestral Studies – Winds **0.33**
See PMU379Y1

PMU480Y1 Conducting **0.67***
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. *R. Armenian.* Prerequisite: PMU380Y1 *Limited enrolment*

PMU482Y1 Contemporary Music Ensemble **0.5**
See PMU182Y1 *(extra performer 0.17)*

PMU484Y1 Applied Music **0.5**
See PMU184Y1. *Not available to students in Composition, History or Theory.*

PMU485Y1 Applied Music **1.0**
See PMU185Y1.*Note*: Applied Music mark for 4th year students playing an orchestral instrument will include an Orchestral Excerpts Final Examination.

PMU486Y1 Lute **0.5**
See PMU186Y1

PMU487Y1 Historical Performance Ensembles **0.33 or 0.67**
See PMU187Y1

PMU489Y1 Jazz Orchestra **1.0**
See JMU189Y1

PMU490Y1 University of Toronto Bands **1.0**
See PMU190Y1

PMU491Y1 Chamber Music **0.33 or 0.67**
See PMU191Y1

PMU492Y1 MacMillan Singers **0.67**
See PMU192Y1

PMU494Y1 Opera **1.7**
See PMU394Y1

PMU495Y1 University of Toronto Orchestras **1.0**
See PMU195Y1

PMU496Y1 Opera Chorus **0.67**
See PMU196Y1

PMU497Y1 Concert Choir **0.67**
See PMU197Y1

PMU498Y1 Wind Symphony **1.0**
See PMU198Y1

PMU499Y1 Recital **0.33**

PMU499H1 Recital **0.33**
Second recital or major orchestral or chamber appearance.

THEORY AND COMPOSITION

TMU100Y1 Materials of Music I **0.67**
Basic harmonic materials. Triads, non-harmonic notes, dominant seventh, applied dominants, simple modulation; elementary forms, and analysis of 18th- and 19th-century literature. Two hours. Co-requisite: TMU101Y1, 103Y1, 105Y1/107Y1. Exclusion: JMU100Y1.

TMU101Y1 Sight Singing and Rhythmic Training I **0.33**
Corresponding to materials studied in TMU100Y1. Singing intervals, tonal melodies, chords, rhythms. One hour. Exclusion: JMU101Y1.

TMU103Y1 Dictation I **0.33**
Corresponding tomaterials studied in TMU100Y1. Melodic, harmonic and rhythmic dictation. One hour. Exclusion: JMU101Y1.

TMU105Y1 Keyboard Harmony **0.33**
Keyboard skills, corresponding with materials studied in TMU100Y1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. *For all keyboard majors*. One hour. Exclusion: TMU107Y1.

TMU107Y1 Keyboard Skills **0.33**
Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and style; sight reading of melodies, chorales, and simple two-part pieces. One hour.
Exclusion:TMU105Y1.
Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during registration or showing proof of RCM grade 3 piano. Students obtaining advanced standing in TMU107Y1 may enrol in TMU105Y1.

TMU110Y1 Introduction to Composition **1.0***
Material to be covered includes notation and preparation of scores and parts; introduction to linear writing in instrumental and vocal textures; motives and their extensions; short, strict forms for 2-3 instruments, based on traditional and contemporary models. Primarily for students with an interest in composition. Three hours.

TMU111H1 Introduction to Computer Application in Music **0.5**
Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. *D. Patrick*

TMU127H1 Musical Acoustics **0.5**
Introduction to the acoustical foundations of music. Two hours. *D.Patrick*

TMU200Y1 Materials of Music II **0.67**
A continuation of TMU100Y1. Chromatic harmony, including diminished seventh, Neapolitan, augmented sixth, and other altered chords. Larger forms and analysis of 19th-century literature. Two hours.
Prerequisite: TMU100Y1, 101Y1, 103Y1, 105Y1/107Y1.
Co-requisite: TMU201Y1, 203Y1. Exclusion: JMU200Y1.

TMU201Y1 Sight Singing and Rhythmic Training II **0.33**
Continuation of TMU101Y1, corresponding to materials studied in TMU200Y1. Singing tonal and chromatic melodies and chords, rhythms. One hour. Prerequisite: TMU101Y1. Exclusion: JMU201Y1.

TMU203Y1 Dictation II **0.33**
Continuation of TMU103Y1, corresponding to materials studied in TMU200Y1. Melodic, harmonic and rhythmic dictation, including chromatic harmony. One hour. Prerequisite: TMU103Y1. Exclusion: JMU201Y1.

TMU207H1 Keyboard Harmony **0.5***
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. Prerequisite: TMU100Y1, 105Y1.

TMU210Y1 Composition **1.0***
Short pieces in 20th -century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. *Admission by interview only.* Prerequisite: TMU100Y1, 101Y1, 103Y1, 105Y1/107Y1.

TMU211Y1 Composition **1.0***
Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. *Admission by interview only.* One hour.
Prerequisite: TMU200Y1, 201Y1, 203Y1, 105/107Y1.

TMU302H1 Materials of Music III **0.5**
Study of selected 20th-century music. Students may be required to perform in class. One hour. Prerequisite: TMU200Y1, 201Y1, 203Y1, 105Y1/107Y1. Exclusion: TMU303H1. *Primarily for Performance majors.*

TMU303H1 Materials of Music III **0.5**
A continuation of TMU200Y1. Introduction to 20th-century materials, including some dictation corresponding to materials being studied. Analytical study of selected 20th-century works. One hour. Prerequisite: TMU200Y1, 203Y1. Exclusion: TMU302H1. *Students may enrol in either TMU302H1 or TMU303H1.*

TMU305H1 Medieval Music **0.5**
Practical composition in Medieval styles. Two hours. *T. McGee*
Not offered 1999/00

TMU307H1 Analysis I **0.5**
Harmonic, contrapuntal and structural analysis of selected works from Bach to c. 1850. Two hours. *J.Kruspe.* Prerequisite: TMU200Y1.

TMU308H1 Analysis II **0.5**
A continuation of TMU307H. Analysis of selected late 19th- and early 20th-century works. Two hours. *J.Kruspe.* Prerequisite: TMU200Y1.

TMU310Y1 Composition **1.0**
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: TMU200Y1, 201Y1, 203Y1, 105Y1/107Y1, 210Y1. *For Composition majors only.*

TMU311Y1 Composition **1.0**
Continuation of TMU211Y1; similar to TMU310Y1. One hour. *For students in the Composition Minor program.*

TMU313Y1 Introduction to Music Recording **1.0***
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Analysis of music scores and recordings with respect to recording theory and practice. Studio work will include theory and location recordings, recordings of live concerts, editing, mixing and music p.a.(public address). Three hour class, four hours studio time. *P. Pedersen.* Prerequisite: TMU127H1 and TMU111H1 or TMU312H1 or P.I. *Not offered 1999/00.*

TMU314Y1 Orchestration **1.0***
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *J.Hawkins. For composition majors and minors only.* Prerequisite: TMU200Y1, 201Y1, 203Y1

TMU315H1 Music for Silent Films **0.33***
Introduction to the history of music in the cinema c.1895-1930; preparation of live accompaniments to short films selected for use in courses offered by the Department of Cinema Studies. One hour, one term. *J. Kruspe. Admission by audition.*

TMU316H1 Counterpoint I **0.5**
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *M.Sallmen.* Prerequisite: TMU200Y1and P.I.

TMU317H1 Counterpoint II **0.5**
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *M.Sallmen.*Prerequisite: TMU200Y1, TMU316H1 and P.I.

TMU318H1 Counterpoint III **0.5**
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A.Rapoport.* Prerequisite: TMU200Y1.

TMU319H1 Electroacoustic Music I **0.5**
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. Limited enrolment. *D. Patrick.* Prerequisite: TMU127H1, TMU210Y1/211Y1. *Not offered 1999/00.*

TMU320H1 Electroacoustic Music II **0.5**
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. *D. Patrick.* Prerequisite: TMU127H1, TMU319H1, TMU210Y1/211Y1 or P.I. *Not offered 1999/00.*

TMU401H1 Introduction to Schenkerian Analysis **0.5**
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *E. Laufer.* Prerequisite: TMU200Y1, 307H1 or P.I.

TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music **0.5**
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties; and study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *M.Sallmen.*Prerequisite: TMU200Y1, TMU302H1/303H1.

TMU410Y1 Composition **1.0**
Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. *For Composition Majors only.*

TMU415H1 Music in Media **0.5**
Composing for film, television and theatre. *C.Hatzis.* Prerequisite: TMU314Y1/EMU317Y1.

TMU425Y1 Seminar in Music Technologies **1.0**
The purpose of this seminar is to introduce senior students to a number of current technologies and allow the in-depth study of one or two through the completion of a supervised project. The technologies to be studied include: computer music score writing with MIDI sound realization; music recording, stereo, multi-track, and surround sound; compact dics production, CD-ROM authoring including text, sound and visual; Internet publishing and home-page construction; and sound synchronization (recorded and MIDI) for video. *C.Hatzis.* Prerequisite: Permission of instructor.

TMU499H1 Independent Study **0.5**
Available to students in 4th year who have maintained a first-class standing in their first three years of study. *Permission of the Division.*

OPERA DIVISION

DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers.

Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.

The program requires two or three years of full-time residency. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. See pp.41-42 for policies covering grading, petitions and appeals, etc.

FEES (1999-00)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Operatic Performance Diploma

Academic fee	$4893.00
Non academic incidental fees	$656.95

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program.

OMU501Y1 Operatic Staging **1.33**
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

OMU502Y1 Musical Coaching **1.7**
Individual and ensemble musical coaching for operatic performance majors.

OMU503Y1 Voice **0.67**
Private instruction.

OMU504Y1 Acting **0.33**
Theory and practice in acting technique, Alexander technique and pantomime.

OMU505H1 French Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU506Y1 Dance **0.33**
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

OMU508H1 Italian Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU509H1 Make-up **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU510H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU511H1 English Diction **0.33**
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU601Y1 Operatic Staging **1.7**
Continuation of OMU501Y1

OMU602Y1 Musical Coaching **2.0**
Continuation of OMU502Y1

OMU603Y1 Voice (or Piano*) **0.67**
Continuation of OMU503Y1

OMU604Y1 Acting **0.33**
Continuation of OMU504Y1

OMU605H1 French Diction **0.33**
Continuation of OMU505H1

OMU606Y1 Dance **0.33**
Continuation of OMU506Y1

OMU608H1 Italian Diction **0.33**
Continuation of OMU508H1

OMU609H1 Make-up **0.17**
Continuation of OMU509H1

OMU610H1 German Diction **0.33**
Continuation of OMU510H1

OMU611H1 English Diction **0.33**
Continuation of OMU511H1

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OMU701Y1 Operatic Staging **2.0**
Continuation of OMU601Y1

OMU702Y1 Musical Coaching **2.3**
Continuation of OMU602Y1

OMU703Y1 Voice (or Piano*) **0.67**
Continuation of OMU603Y1

OMU704Y1 Acting **0.33**
Continuation of OMU604Y1

OMU705H1 French Diction **0.33**
Continuation of OMU605H1

OMU706Y1 Dance **0.33**
Continuation of OMU606Y1

OMU708H1 Italian Diction **0.33**
Continuation of OMU608H1

OMU710H1 German Diction **0.33**
Continuation of OMU610H1

OMU711H1 English Diction **0.33**
Continuation of OMU511H1

OPERATIC REPETITEUR

A two-year course of study within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera Program. Attendance at private coachings of assigned repertory is mandatory. Attendance at all other coachings/rehearsals is strongly recommended. Admission by audition and interview. Along with a thorough musical education and keen interest in opera, a high level of keyboard proficiency will be required.

OMU620Y1 Operatic Repetiteur **1.67**
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

OMU622Y1 Musical Coaching **2.0**
Participation (with students taking OMU502Y1,602Y1,702Y1) in coachings of vocal ensembles and study of standard operatic repertoire with members of the music staff.

OMU603Y1 Piano (or Voice) **0.67**
Private instruction.

OMU605H1 French Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU608H1 Italian Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU610H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR

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OMU720Y1 Operatic Repetiteur **2.0**
Continuation of OMU620Y1

OMU722Y1 Musical Coaching **2.3**
Continuation of OMU622Y1

OMU703Y1 Piano (or Voice) **0.67**
Continuation of OMU603Y1

OMU705H1 French Diction **0.33**
Continuation of OMU605H1

OMU708H1 Italian Diction **0.33**
Continuation of OMU608H1

OMU710H1 German Diction **0.33**
Continuation of OMU610H1

OMU711H1 English Diction **0.33**
Continuation of OMU611H1

STUDENT STAGE DIRECTOR

A two-year course of study, within the Diploma in Opera Performance program, designed to train operatic stage directors. Attendance at rehearsals of assigned repertory is mandatory. Admission by interview.

OMU641Y1 Operatic Staging **1.7**
Participation (with students taking OMU501Y1, 601Y1,701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

OMU604Y1 Acting **0.33**
Theory and practice of acting technique, Alexander technique and pantomime.

OMU605H1 French Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR

OMU606Y1 Dance **0.33**
Exercise in physical training and coordination, together with general movement and dancing.

OMU608H1 Italian Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR

OMU609H1 Stage Make-up **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU610H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU621Y1 Stage Direction **1.67**
Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare and direct selected repertoire for performance and/or study.

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OMU741Y1 Continuation of OMU641Y1 **2.0**

OMU704Y1 Continuation of OMU604Y1 **0.33**

OMU705H1 Continuation of OMU605Y1 **0.33**

OMU706Y1 Continuation of OMU606Y1 **0.33**

OMU708H1 Continuation of OMU608H1 **0.33**

OMU709H1 Continuation of OMU609H1 **0.17**

OMU710H1 Continuation of OMU610H1 **0.33**

OMU711H1 Continuation of OMU611H1 **0.33**

OMU721Y1 Continuation of OMU621Y **2.0**

OPERA EDUCATION

Two non-credit courses in Opera, its literature and background, open to members of the Toronto community.

REGISTRATIONAND ACADEMICREGULATIONS

Registration

A student is considered to be registered as soon as he or she has paid tuition and incidental fees, or has made appropriate arrangements for deferral of payment. By virtue of being registered, a student thereby agrees to abide by all of the academic and non-academic policies, rules and regulations of the University and the Division and to ensure that the accuracy of personal information such as the current mailing address and telephone number is maintained. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.

The auditing of courses is not permitted in the Faculty of Music.

Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. In confirming courses, students are required to accept responsibility for their course registrations.

Course Changes

Students are advised to consult the Schedule of Dates (page 3) to ascertain the dates by which courses may be added or dropped.

Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.**

All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to perform a voice audition for choral placement. Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Registrar. A student may withdraw from the Faculty and the University up to February 11th without incurring academic penalty.

Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of $30 is levied for applications.

Final Examinations

Final examinations are held in April and May (for Y,S,H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates (p.3) for details of the current year's exam dates.

Students must not make travel or other commitments that will conflict with the final examination schedule.

Misreading of the examination timetables will not be accepted as grounds for petitions or academic appeals.
Missed exams, due to illness: see page 41, Aegrotat Standing.

Recital/Applied Music Examination Deferrals

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain registered in any courses requiring performance (e.g. Applied Music, Ensembles etc), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

Grade Meaning	Letter Grade Scale	Grade Point Value(GPA)	Numerical Scale of Marks
	A+	4.0	90-100%
Excellent	A	4.0	85-89%
	A-	3.7	80-84%
	B+	3.3	77-79%
Good	B	3.0	73-76%
	B-	2.7	70-72%
	C+	2.3	67-69%
Adequate	C	2.0	63-66%
	C-	1.7	60-62%
	D+	1.3	57-59%
Marginal	D	1.0	53-56%
	D-	0.7	50-52%
Inadequate	F	0.0	0-49%

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; reacceptance is not automatic.

Grade Point Average (GPA)

The Grade Point Average is the weighted sum of the grade points earned divided by the total course weights.Courses with CR/NCR or AEG grades are not included in the GPA. The above table represents standing in an individual course and should not be used to interpret sessional, annual or cumulative GPA.

Standing in a Year

To receive standing in any year, a student must obtain an annual GPA of 1.5 or higher, based on the above scale.

A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate "With Honours".

Failure in First Year

A student who fails his/her first year of enrolment at the Faculty will be suspended for a minimum of one year. The student must reapply for

admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative GPA of atl east 1.5 in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

A student continuing **beyond** first year whose cumulative GPA is 0.9-1.5 range, will be placed on probation. A student with a GPA below 0.9 may be suspended from the Faculty. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative GPA is below 1.5.

A student who fails prerequisite courses may find he/she is unable to enrol in a full program of the next higher year.

PETITIONS, APPEALS, AND REREADING OF PAPERS/EXAMS

1 Petitions

A student seeking exemption or other variations from academic regulations during the school year shouldpetition through the Registrar (Room 108) for a petition form. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate.

The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc.)

Medical certificates submitted must indicate the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the petition should be submitted to the Registrar for presentation to the Petitions Committee. Students are notified in writing of the decision.

If the petition is denied, the student may re-petition within 30 days on submission of further evidence.

2 Academic Appeals

This Committee deals with appeals of final grades and other matters concerning academic standing. It also, as the higher appeal body within the Faculty, will hear appeals relating to a petition twice rejected.

Procedures

1 A student wishing to appeal must first arrange an interview with the instructor and/or divisional coordinator to attempt to resolve the matter.

2 If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.

3 **Time Limit - Appeals must be submitted within 42 days of the issuing of the final grades or the date of decision of a re-petition.**

4 The appeal must state the nature and grounds and must be accompanied by any supporting documents or material.

5 Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent at least two weeks prior to the meeting date.

6 The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.

7 The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the student within two weeks of the hearing of the appeal.

8 Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the student.

3 Rereading of Papers/Exams

A student may request a rereading of a paper or examination by submitting a petition form to the Registrar within six months after the final examination period. A student fee of $35.00 is levied for this service and is refundable if there is a decision in the student's favour.

Aegrotat Standing

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. **Petitions must be filed with the Registrar on or before the last day of the relevant final examination period,** together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.**

Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned.

The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

Attendance and Unsatisfactory Work

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then reapply for admission.

Optional Recitals

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

Performing Engagements

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realise, however, that **academic obligations take priority over any outside engagement.** The Performance Division requires that students complete, *well in advance,* an Outside Engagement form if an absence from the Faculty of Music is to be requested.

ADVANCED CERTIFICATE IN PERFORMANCE

The Advanced Certificate is designed as an intensive one year full-time program which allows graduate level students to focus on the development of practical music skills. The Advanced Certificate requirements include one recital, applied study (24 lessons/year) and appropriate ensemble, performance, literature or chamber ensembles selected in consultation with the Program Advisor. A selection of available courses and ensembles are listed below but students admitted into the Certificate program should construct a curriculum of studies in consultation with the Program Advisor and the assigned applied music instructor.

Admissibility is assessed by the Faculty of Music on the basis of an interview/audition. Before an interview/audition is arranged, the Faculty of Music Admissions Office must receive the completed application. Applications must be received by March 1 (for the following September). Earlier return is strongly encouraged.
For more information and the application, please contact:
Admissions Office
Faculty of Music, University of Toronto
80 Queen's Park
Toronto, Ontario M5S 2C5
Tel: (416) 978-3741 Fax: (416) 978-5771
E-mail: undergrad.music@utoronto.ca

DESCRIPTION OF COURSES OFFERED 1999-2000

PMA135Y Lyric Diction **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C. Loewen. For voice majors only or P.I.*

PMA361Y Voice Pedagogy **0.33**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature is included. *L. MacDonald. For voice majors or P.I.*

PMA394Y Opera **1.67**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. *Admission by audition*

PMA430Y Performance Skills **1.33**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. *Staff.* Two hours. Required course for students enrolled in the Advanced Certificate in Performance. CR/NCR.

PMA436Y French Diction **0.33**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *S. Hamilton. For voice majors or P.I.*

PMA439Y Oratorio **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle. For voice majors only or by P.I.*

PMA440Y Lieder **0.33**
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. *H. Asch.* One hour. *For voice majors only or by P.I.*

PMA451Y Piano - Instrumental Master Class **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *M. Orlov.* One hour. *For piano majors.* Co-requisite: PMA452Y.

PMA452Y Piano - Vocal Master Class **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. C. Loewen. One hour. For piano majors. Co-requisite: PMA451Y.

PMA454Y Piano - Instrumental Master Class **0.5**
Students prepare and perform chamber works with the pianists in PMA451Y.

PMA455Y Piano - Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen. P.I.*

PMA475Y University Women's Chorus **0.67**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours. CR/NCR. *D.Rao.*

PMA476Y Departmental Literature - Piano **0.33**
Survey of selected repertoire. Class performance.

PMA477Y Departmental Literature- Organ **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright*

PMA478Y Orchestral Studies - Strings **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *S. Fryer*

PMA479Y Orchestral Studies - Winds **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *S. Chenette*

PMA482Y Contemporary Music Ensemble **0.5**
Rehearsals and performances of 20th-century works, principally for large ensembles, including works by student and faculty composers. In colloboration with the Composition Division. *G. Kulesha. Limited enrolment, by audition.* Three hours.

PMA487Y Historical Performance Ensemble **0.33 or 0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. *T. McGee, M. Haines.* CR/NCR.

PMA490Y University of Toronto Bands **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *J.Reynolds, C. Walter.* CR/NCR.

PMA491Y Chamber Music **0.33 or 0.67**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn one additional unit. Two hours minimum. By permission of the Division.

PMA492Y MacMillan Singers **0.67**
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. *D. Rao.* CR/NCR

PMA494Y Opera: Major Role **1.6**
See PMA394Y.

PMA495Y University of Toronto Orchestras **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *R. Armenian*. Six hours minimum. CR/NCR.

PMA496Y Opera Chorus **0.67**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Admission by audition. CR/NCR.

PMA498Y Wind Symphony **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *J.Reynolds,C. Walter*. CR/NCR.

GRADUATE DEPARTMENT

The Graduate Department offers instruction leading to the following degrees*.

Composition (Mus.M., Mus.Doc.)
Music Education (Mus.M., Ph.D.)
Musicology (M.A., Ph.D.)
Performance (Mus.M.)

Instruction is also offered leading to the Advanced Certificate in Performance.
*Candidates are advised to consult the Calendar of the School of Graduate Studies for a complete discussion of degree requirements and policies. The Graduate Calendar, published annually in late July, may be obtained by mail by sending $6.00 if residing in North America or $8.00 elsewhere, including postage. Payment should be made by cheque or money order in Canadian funds, payable to the University of Toronto. It should be sent to the School of Graduate Studies, 63 St. George Street, University of Toronto, Toronto, Ontario, Canada, M5S 2Z9. A calendar may be purchased in person at the School of Graduate Studies for $4.00.

I. PROGRAMS OF STUDY

COMPOSITION

Mus.M.
The Mus.M. in composition is a two-year program requiring a minimum of six full courses, including MUS 3100Y (*Mus.M. Advanced Composition*) and its continuation, MUS 3105Y. Candidates may be required to take additional courses based on the results of diagnostic entrance tests in analysis, counterpoint and harmony. Under the guidance of an advisor, each candidate will prepare an original composition in large form (or an electroacoustic work of comparable dimensions), which will be defended at a final oral examination.

Mus.Doc.
Depending upon the length of the master's program (one or two years), students are required to take either six or three full courses (or equivalent), including MUS 3300Y (*Mus.Doc. Advanced Composition),* its continuation, MUS 3305Y, and a full course (or equivalent) in advanced analysis/research chosen in consultation with the advisory committee. Students entering from outside the University of Toronto will be given diagnostic tests in analysis, counterpoint and harmony, the results of which may be additional course requirements. Upon completion of the course work, students are required to present a recital of original works to the satisfaction of the Department. In some cases professional quality tapes of performances that in total form the equivalent of a full recital may be substituted. The thesis for the Doctor of Music is an extended composition approved by the Department, prepared under the supervision of an advisory committee and defended at the final oral examination.

MUSIC EDUCATION

Mus.M.
Applicants for the Mus.M. degree in music education will normally be required to have had TWO years of teaching experience, although this requirement may be waived at the discretion of the Department. An interview with the music education faculty must be scheduled whenever possible (an assigned essay may be substituted for the interview with Departmental approval). Appropriate letters of reference (at least TWO) commenting on professional performance and promise are also required.

Candidates may proceed to the Mus.M. degree in music education by a program of either full-time or part-time study. Four full courses or eight half courses are required for the degree. Candidates must select a minimum of five half courses in music education offered by the Graduate Department of Music, including MUS 2111H *(Research Methods in Music Education)* and MUS 2151H *(Philosophical Foundations of Music Education).* Elective courses may be chosen from the M.A./Ph.D./Mus.M./Mus.Doc. courses of instruction or / and other appropriate divisions of the School of Graduate Studies, subject to the approval of the Department.

A major essay (MUS 2900Y) may be substituted for one full course under two conditions: (i) the successful completion of MUS 2199H *(Special Topics in Music Education)*, including the successful completion of an assigned research paper; and (ii) Departmental approval. The program of course work must be organized in conference with the candidate's advisor.

All graduate music education courses are offered on Saturday or after 4:00 p.m. weekdays, from September to April. Graduate music education courses are not available during the summer. However, elective courses may be taken in the summer in other divisions of the Graduate School subject to Departmental approval.

At an appropriate time approaching the mid-point of course work, the Department will review and assess the student's progress toward the degree.

A comprehensive examination is required upon completion of the candidate's course work. The comprehensive examination includes both written and oral sections. Candidates are required to pass Part I (two sections), the Written Examination, before proceeding to Part II, the Oral Examination.

Ph.D.
A total of six full courses is required, up to three of which may be from an acceptable Master's degree program in music education. At least two full courses or equivalent (including MUS 2995Y *Music Education Doctoral Research Project*) must be taken from the Departmental offerings in music education. With approval of the Department, up to one full course may be taken from the M.A./Ph.D./Mus.M./Mus.Doc. list and/or from another Department in the School of Graduate Studies. Upon completion of the course requirements, all candidates must pass a comprehensive examination in music education. Language requirements, if any, will be established by the student's advisory committee, based on specific research needs.
Upon successful completion of the comprehensive examination, the candidate proceeds to complete: (i) an oral defence of the thesis proposal, (ii) a thesis under the direction of an advisor, and (iii) an oral defence of the thesis at a final examination.

MUSICOLOGY

(Historical Musicology, Ethnomusicology, Music Theory)
M.A.
Depending on the relative strength of their undergraduate degrees, applicants will be admitted to either a one-and-a-half or a two-year program. In the one-and-a-half year program candidates are required to take a minimum of nine half courses or the equivalent. Those admitted to the two-session program will be required to take a minimum of twelve half courses. All students will take *Introduction to Music Research I/II (MUS 1000F/1001S)*

in the first year. The course requirements include a final oral examination before a committee.

Elective courses may be taken in historical musicology, ethnomusicology and/or music theory. With the consent of the Department, up to one full course or equivalent may be taken in a Graduate Department other than music.

One language other than English is required. Ordinarily this would be German, except by petition to the Department.

Ph.D.

The Ph.D. is a research degree, offered in four general areas: historical musicology, ethnomusicology, theory, or a combination of these. Candidates must take a minimum of one-and-a-half courses beyond the M.A., including the two *Ph.D. Seminars* and *Research in Musicology*. A minimum of one year of residency is required, and the total maximum program length is six years.

As early as possible in the first year, the candidate will submit a thesis proposal, which must be approved by the end of that year. On approval of the subject by the Department, a principal advisor and an advisory committee of at least three members (including the advisor as chair) will be appointed. Depending upon the candidate's background and preparation in relation to the established research topic, the committee may require additional language(s) and courses.

The candidate will prepare a thesis under the direction of the advisor and advisory committee and will defend the thesis at a final examination. The thesis, including bibliography and appendices, but excluding musical examples, should not exceed 75,000 words.

PERFORMANCE

Mus.M.

The Mus.M. in performance is a two-year program requiring two full courses, four half-course electives drawn from the list provided by the Graduate department of Music, and two recitals. The second recital is a lecture recital.

Students may concentrate in one of the following five areas: 1) instrumental; 2) vocal; 3) piano performance with concentration in chamber music; 4) performance with concentration in historical performance; and 5) conducting (choral and instrumental). Those enrolled in the first four of these categories will receive 24 one-hour private lessons per year of the two years on their instruments. Those in conducting will receive individual instruction through enrolment in the appropriate conducting courses.

ADVANCED CERTIFICATE IN PERFORMANCE

The Advanced Certificate is designed as an intensive one year full-time program which allows graduate level students to focus on the development of practical music skills. The Advanced Certificate requirements include one recital, applied study (24 lessons/year) and appropriate ensemble, performance, literature or chamber ensembles selected in consultation with the Performance Coordinator. A selection of available courses and ensembles are listed on page 43, but students admitted into the Certificate program should construct a curriculum of studies in consultation with the Performance Coordinator and the assigned music instructor.

Please refer to page 43 for more details.

For admission information, contact
Admissions Office
Faculty of Music, University of Toronto
80 Queen's Park
Toronto, Ontario M5S 2C5
(416) 978-3741
E-mail: undergrad.music@utoronto.ca

II. ADMISSION

Information and application forms are available from:
Graduate Department of Music
Edward Johnson Bldg.
80 Queen's Park Crescent
University of Toronto
Toronto, Ontario M5S 2C5
CANADA

TELEPHONE: (416) 978-5772 FAX: (416) 978-5771
E-mail: grad.music@utoronto.ca
World Wide Web URL: http://www.utoronto.ca/music

A candidate will be considered for admission to the Mus.M. or M.A. program if s/he meets the following requirements: an average standing of mid-B or above in the final two years of the Bachelor of Music program of the University of Toronto, with major concentration in the chosen field, or equivalent standing from another university. For consideration for admission to the Ph.D. or Mus.Doc. program, candidates must hold a Master's degree with specialization in the chosen field, with an average standing of B+ or better.

Applications must be received by April 15, 1999 for Fall admission. In order to be considered for University Fellowships, applications must be completed (i.e., all documentation, original work, etc.) by January 15 of the year in which candidates are applying. No additional forms are necessary for U. of T. Open Fellowships.

A candidate's application for admission to the graduate program must meet the requirements of both the School of Graduate Studies and the Graduate Department of Music. Therefore, candidates must follow a two-stage procedure. You will be using a self-administered application package. You must assemble all relevant documentation. Read the following instructions and those enclosed in the application package carefully. The transcripts and letters of reference which you receive in sealed envelopes are confidential and must not be opened. Transcripts and letters of reference may also be sent directly to the Graduate Department of Music.

I. SEND THE FOLLOWING DOCUMENTS TO:
THE SCHOOL OF GRADUATE STUDIES,
63 St. George St., University of Toronto, Toronto, Ontario, Canada, M5S 2Z9 (use the small SGS addressed return envelope):

1. The last completed copy of Form A (pink copy).
2. The application fee payment.
3. Proof of English proficiency for applicants from universities where English is not the language of instruction and examination.

II. SEND THE FOLLOWING DOCUMENTS TO:
THE GRADUATE DEPARTMENT OF MUSIC,
Faculty of Music, Edward Johnson Building, University of Toronto, 80 Queen's Park,Toronto, Ontario, Canada, M5S 2C5. Use the large return envelope and address as above.

1. The first two completed copies of application Form A (white and yellow copies)
2. Both completed copies of application Form B.
3. TWO (2) official transcripts of your academic record from every post-secondary institution attended. Include a description of grading systems used, and full course titles. The transcripts must be enclosed in the envelopes provided and sealed and signed by the issuing institution.

Note: Some institutions will not provide transcripts in sealed and signed envelopes. In this case, complete a transcript label (Form C) and in-

struct each institution to attach the form to your record and forward it directly to this department.

4. Applicants from universities other than the University of Toronto should provide course descriptions for specialized music courses where content is not clear from the course titles on the transcript.
5. Acknowledgement card (self addressed).

A. Composition applicants should send:

1. At least TWO letters of reference (one from an instructor commenting on your compositional skills and one from an instructor familiar with your academic work).
2. **Mus.M. applicants**: Send a portfolio of three to five works for a variety of media, including at least one with moderately large in - strumentation and some sustained movements of five minutes or more. The portfolio should contain scores, and tapes when available.
3. **Mus.Doc. applicants:** Send two or more extended compositions in various media and a tape of at least one of these works.

B. Music Education applicants should send:

1. At least TWO letters of reference attesting to the applicant's:
   (a) musical proficiency;
   (b) teaching effectiveness;
   (c) intellectual capacity; and
   (d) leadership potential.
2. A list of any relevant studies and/or professional experience which does not appear in official transcripts (e.g., certification courses; publications; workshop presentations).
3. Assigned essay and/or interview (instructions available from the Department).
4. **Mus.M. applicants**: An indication of your level of performance proficiency, including the number of years of instrumental or vocal studies and a summary of your performance experience.
5. **Ph.D. applicants:** Send an example of your academic writing and a purpose statement explaining why you want to begin a doctoral program in music education.

C. Musicology applicants should send:

1. At least TWO letters of reference (one from an instructor in your major area and one from an instructor familiar with your academic work).
   Ph.D. applicants: Letters of reference should comment on the candidate's research skills, analytical skills and academic ability.
2. A statement of intent giving your main area of interest (i.e., historical musicology, ethnomusicology, and music theory, or a combination of these three) and your goals in pursuing the M.A. or Ph.D. program in musicology.
3. **M.A. applicants:** Applicants whose undergraduate degrees do not meet the admission requirements for this program may be required to take additional courses. Please send an essay representative of your work in music history, ethnomusicology or music theory.
4. **Ph.D. applicants:** Applicants must hold a Master's degree with specialization in musicology, ethnomusicology, or music theory with an average standing of B+ or better. Please send an extended essay (ca. 3000 words) demonstrating ability to handle a research prob lem.
5. **Ph.D. applicants:** Applicants, whether from the University of Toronto or from elsewhere, may be interviewed by the Department.

D. Performance applicants should send:

1. At least TWO letters of reference (one from an instructor in your major area and one from an instructor familiar with your academic work).
2. Please submit a typed audition program, stating your instrument, with your application. The audition program must be approved by the Department before an audition can be scheduled. For further details see information under **Auditions**.
3. Non-refundable Audition fee of **$75.00.** This fee must be paid **in addition to** the $75.00 application fee which is submitted to the School of Graduate Studies. Please make **certified cheques or money orders** payable in Canadian funds **(or $55 U.S. funds)** to the University of Toronto and mail to the Graduate Department of Music, University of Toronto.

***Complete applications for Performance applicants who intend to audition in person must be received no later than March 1, 1999.**

AUDITIONS

The Graduate Department of Music will schedule an audition for an applicant to the Master of Music in Performance program once all the required material, including the audition fee, has been received and the audition program has been approved. A full-length audition program (at least sixty minutes in length) of professional level repertoire must be prepared and should include works in three or more contrasting styles and periods. All works must be complete. The panel will select from the program.

Applicants in **conducting** must provide a videotape of themselves con ducting an ensemble in concert or rehearsal. A personal audition and interview is also required.

Instruments:
Where there is major sonata repertoire (e.g., piano, violin, cello, etc.), a complete sonata must be included. Multi-movement works (e.g., suites) must be complete.

Voice:
The audition program must include repertoire from contrasting styles and periods sung in English, French, German and Italian. The program should primarily comprise art song groups. Two arias will be accepted as part of the program. Successful applicants must show experience as a solo performer and an advanced technical and interpretive ability. **Voice applicants are encouraged to audition in person instead of by tape.**

Historical Performance:
The audition program should demonstrate ability in repertory from the candidate's chosen historical period.

Piano Performance with Concentration in Vocal and Instrumental Chamber Music:
Candidates are required to submit for approval an audition program consisting of two contrasting chamber works and one solo piano work (a complete sonata or other large scale work).

Auditions will be held in Toronto in February and March 2000. After applicants' files are complete and audition programs have been approved, they will be notified by the Department regarding specific dates and times for auditions. Each audition will be 30 minutes in length. Jurors will select repertoire from the candidate's approved program. Scores of all compositions on the audition program must be provided for the jurors. Applicants should then advise the Department of the instructor of their choice. Applicants, other than those auditioning in voice, living over 300 miles from Toronto may request permission to submit a tape. Tape auditions should follow the guidelines outlined above and be of

good tonal quality.

Applicants requiring an accompanist may bring their own or the Faculty can provide a list of experienced accompanists. The applicant is responsible for contacting the accompanist and for paying the accompanist's fee.

ENGLISH LANGUAGE FACILITY

It is essential that all incoming graduate students have a command of English because this is the language of the University of Toronto community. Facility in the English language must be demonstrated by all applicants from universities where English is not the language of instruction and examination. Applicants cannot be recommended for admission until they have passed one of the following tests:

a) Test of English as a Foreign Language (TOEFL) & Test of Written English
b) Michigan English Language Assessment Battery (MELAB) English Language Institute (ELI)
c) University of Cambridge Local Examinations Syndicate
d) International English Language Testing System (IELTS)

Please see the Graduate Studies Brochure in the SGS application package for further details. Candidates must obtain a score of at least 600 on the TOEFL test with a score of at least 5 on the Test of Written English; 92 on the MELAB test; or 7.0 on the IELTS test.

If an applicant has previously completed a program of study at a university where the language of instruction and examination has been largely in English, a statement by one of the applicant's university professors, sent directly from the university concerned to the School of Graduate Studies, may be accepted as evidence of facility in English. A brief interview with one of our faculty might also be necessary.

PLEASE NOTE:
1) We cannot guarantee to place candidates in composition and performance with teachers of their choice, although we will make every attempt to do so.
2) Tapes, compositions and essays will not be returned unless specifically requested. If you wish such materials returned, you must include full instruction for mailing and sufficient postage (money order or cheque only). While every care will be taken, the Graduate Department of Music will not be responsible for loss or damage, however caused, of materials submitted in support of application. Unclaimed application materials will not be kept after two years.

III. FINANCIAL SUPPORT

The major forms of assistance available to full-time students in a regular program of graduate studies are as follows:

University of Toronto Open Fellowships: All candidates are automatically considered, provided the official application is completed by **February 1, 2000.**

SSHRC Scholarships: This competition is open to persons who, by the time of taking up the award, will have completed at least one year of doctoral study or a master's degree and will be pursuing full-time studies leading to the Ph.D. For further information write to: Fellowships Programs, Social Sciences and Humanities Research Council of Canada, 350 Albert Street, PO Box 1610, Ottawa, ON K1P 6G4.

Ontario Graduate Scholarship Program: This competition is open to persons who intend to pursue graduate studies at an Ontario university. A candidate need not be enrolled as a graduate student at the time of application but, for the period of tenure of the award, must be registered as a full-time student in a graduate program leading to a master's or doctoral degree. For further information write to: Ontario Graduate Scholarship Program, Student Support Branch, Ministry of Education and Training, PO Box 4500, 4th Floor, 189 Red River Road, Thunder Bay, ON P7B 6G9. Toll free line: 1-800-465-3957.

Canada Council Aid to Artists: For information write to: Aid to Artists, Arts Award Service, Canada Council, 350 Albert Street, PO Box 1047, Ottawa, ON K1P 5V8. Toll free line: 1-800-263-5588.

TEACHING ASSISTANTSHIPS
A limited number of Teaching Assistantships are available, mainly in the areas of music history, theory and music education. Information will be sent to incoming students during the summer.

GRADUATE STUDENTS' UNION
Applicants may wish to contact students already enrolled in the Graduate School by writing or phoning the Graduate Students' Union (GSU). The GSU is the association to which all graduate students belong. It is a federation of course unions which represent students at the graduate unit level. Graduate Students'Union, 16 Bancroft Avenue, Toronto, ON M5S 1C1, (416) 978-2391. http://www.utoronto.ca/gsunion;
e-mail: gsunion@chass.utoronto.ca

FEES (1999-2000)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto.

Academic Fees:

		Foreign Students
Mus.M. (Performance)	$4893.00	$8693.00
Mus.M. (Other)	$4477.00	$8377.00
Advanced Certificate in Perf	$4893.00	$8893.00
Non Academic Incidental Fees	TBA	

Note: Please refer to the Schedule of Fees for details.

DESCRIPTION OF COURSES (GRADUATE) OFFERED 1999/2000

M.A./PH.D. (MUSICOLOGY)

MUS 1000F Introduction to Music Research I *G. Jones*
Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers.

MUS 1001S Introduction to Music Research II *G. Johnston*
An examination of current critiques of traditional historical musicology. This course will investigate a number of topics loosely contained within the presently fashionable term 'New Musicology.' It will look at the justifications for questioning the musicological canon and it will attempt to measure the success of studies that have borrowed strategies and methods from literary, cultural and sociological research.

MUS 1055F Oratorio *M.A. Parker*
It becomes increasingly clear that musicians of the 18th century placed overriding emphasis on the vocal genres of opera and oratorio, and that the music of these works was on the "cutting edge" of the modern or galant style. In an effort to investigate the genre of oratorio, its role in the formation of "classical" or "galant" style, and its place in the history of music, the seminar will examine available works from Carissimi to Beethoven with an emphasis on 18th-century works. The early sources for some examples will be available on microfilm.

MUS 1123S The Renaissance Idea of Music and its Study
W. Bowen
This course will seek to illuminate the idea of music as it is expressed in musical, literary, and philosophical sources dating from the Renaissance. Specifically, its aim is to examine fundamental definitions of music and of the musician within their conceptual framework, and to discuss the Renaissance view of he proper study of music. This will entail a consideration of the subject matter, structure, and methodology of cognate musical studies, their interrelationships, and their implications for, or contributions to, the theory and practice of music in the Renaissance.

MUS 1206S Paris: 1880-1914 *C. Morey*
In the decades leading up to 1914, Paris was a remarkable centre for musical activities of all kinds, both traditional and avant garde. It was the focus at which late 19th century romanticism and new 20th century modernism met. Debussy and Ravel represented the most radical developments in French music at the same time that more traditional outlooks were continued by such composers as Chabrier, Fauré, Charpentier and Dukas. Russian music entered Western consciousness, from the visits by Tchaikowsky in the l880s to the performances of Diaghlev's Ballets Russes from 1907. In other performances, music by Mahler, Strauss and Schoenberg was heard. No other city contained within its musical life such complexity and variety of musical thought. The course will explore the variety of musical activity in Paris and attempt to draw the lines of inter-action and influence.

MUS 1211S Serialism: Theory and Practice *R. Falck*
In this course, we will examine the primary theoretical literature on twelve-tone Serialism in the period ca. 1920 to 1960. As well, we will consider the secondary literature which is aimed primarily at the analysis of twelve-tone music in the same period and beyond to the present. The other main goal of the course will be to examine the music of a wide variety of composers using the twelve-tone row with a view to determining the technical and stylistic range of the music composed in response to serialism. This means that we will go well beyond the music of the "second Viennese school" in this endeavour. The ultimate aim of this enquiry will be to determine the place of twelve-tone and serial music in the history of music and, more narrowly, in the history of twentieth-century music.

MUS 1231F Stravinsky *R. Falck*
Representative works; approaches to the analysis of his music; his significance for twentieth-century music.

MUS 1245S Notation *T. McGee*
A practical survey of musical notation from 1200-1550. The course will include both the monophonic and polyphonic repertory and students will be required to make modern editions of the music.

MUS 1250F Ph.D. Seminar *R. Falck*
The seminar will involve readings and discussion on subjects selected by the course instructor. Each student will be required to submit a 'publication quality' paper on a subject related to the seminar and approved by the instructor, and to make a scholarly presentation of the same material.

MUS 1318F Music of the Thirty Years War 1618-1648 *G. Johnston*
Examination of music and musical practices in those parts of Europe most visibly affected by the Thirty Years War (1618-48). Though focusing predominantly on the responses of German musicians to the political and religious crises and to the depredations of the war, attention will also be given to the state of music in surrounding Bohemia, Denmark, France, and the Netherlands.

MUS 1322F Special Topics in Music Theory *D. Beach, M. Sallmen*
A study of recent research in selected music theory topics. Course requirements include readings, class presentations, and a research paper.

MUS 1990H M.A. Major Paper *Staff*

MUS 1995Y Independent Study *Staff*
The topic and course requirements will be mutually agreed upon by the student and faculty advisor. The course will culminate in a research paper and material studied may not duplicate that of other courses.

MUS 1999H Research in Musicology *Staff*
Independent research by doctoral students, under the supervision of a faculty advisor.

The following courses are available to M.A. and Mus.M. students only with the permission of the Department:

HMU 330F **Topics in Medieval Music** *A. Hughes*
HMU 331S **Topics in Renaissance Music** *W.Bowen*
HMU 333S **Topics in Baroque Music** *G. Johnston*
HMU 430F **Topics in Classical Music** *M.A. Parker*
HMU 431S **Topics in Romantic Music** *G. Jones*
HMU 432S **Topics in 20th-Centurey Music** *R. Falck*
HMU 433F **Topics in Ethnomusicology** *J. Kippen*

MUS.M., PH.D. (MUSIC EDUCATION)

MUS 2000S Psychology of Music Education *D. Elliott*
Contemporary developments and future trends in music education will be explored in seminars and special workshops. Alternatives to and extensions of traditional approaches to music education will be investigated via research and practical application in classroom situations.

MUS 2001S Music Education in Cultural Perspective *D. Elliott*
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relatively; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music.

MUS 2002H An Introduction to Research Concepts and Topics *L. Bartel*
An introduction to library search techniques and research concepts in the context of topics important in music education. Particular reference to principles of research design and effective research procedures.

MUS 2003S Choral Conducting *D. Rao*
Conducting, rehearsing and performing choral repertoire for treble and mixed voice choirs with an emphasis on choral music of the 20th century. Repertoire will include contemporary composition, extended works for chorus and orchestra, and multi-cultural materials. A conducting apprenticeship and class recital will be required.

MUS 2111H Research Methods in Music Education *L. Bartel*
A study of the purposes, procedures and evaluative criteria for both qualitative and quantitative research in music education. Skills will be developed for the planning and execution of individual research projects, and for the critical evaluation of studies in the research literature of music education.

MUS 2151F Philosophical Foundations of Music Education *D. Elliott*
A study of selected philosophical positions on the nature and value of music and music education. Topics include: the nature of musical performing and listening; the concept of the musical work; musical expression; musical representation; musical creativity; music and subjectivity; the nature of musical experience; and the concept of musicianship.

MUS 2165S Music Cognition *D. Elliott*
A study of music listening from contemporary philosophical and psychological viewpoints. Perspectives from ethnomusicology and the sociology of music will also be included. Primary topics include: musical perception and cognition; the nature of musical works; the nature of musicianship; the nature of music performance and interpretation; musical affective response; and development perspectives on music cognition.

MUS 2180F Seminar in Canadian Music Education *P. Shand*
A study of major issues and trends in music and arts education with special emphasis on the Canadian context. Topics include the history of Canadian music and arts education; the selection and preparation of Canadian music for the school curriculum; the supervision and administration of music education in Canada; developing patterns in Canadian school and community music instruction.

MUS 2181H Evaluation and Measurement *L. Bartel*
Systematic and analytical introduction to the evaluation of music experience and behaviours. Instructional and curricular evaluation techniques for individuals, groups, and educational programs are examined. Special attention will be focused on the evaluation of performance and performance-based programs.

MUS 2182H Issues in Music Education *D. Elliott*
An exploration of important topical and research issues in music education by means of specific orienting questions. Students develop personal issues-oriented interest foci, examine relevant literature, and present and defend in seminar both the importance of the questions and the thoroughness of the answers they propose. Focus is placed on the development of critical ability in relation to contemporary issues in music education.

MUS 2199H Special Topics in Music Education *Staff*
An examination of music education research studies on specific topics of interest to staff and students. This course is intended to contribute to the development of individual research abilities in areas of particular concern to students.

MUS 2201S The Principles of Music Performance in Music Education *D. Rao*
This course will present a reasoned orientation to contemporary philosophical, psychological, curricular, and instrumental concepts related to music performance in music education. It will serve as a professional resource for students interested in the why-what-and-how of music performance.

MUS 2222H Choral Literature and Conducting *D. Rao*
An examination of current sources and future directions in choral music education emphasizing choral literature, score analysis and interpretation, conducting and rehearsal techniques. An interactive laboratory seminar will offer students the opportunity to develop their theoretical, pedagogical and diagnostic abilities in relation to current research in curriculum and instruction.

MUS 2990Y Mus.M. Major Essay (Music Education) *Staff*
Under the supervision of a staff advisor, students will develop an individual research proposal, conduct the required research, and complete the written presentation of their research for approval by members of the music education graduate staff.

MUS 2995Y Music Education Doctoral Research Project *Staff*
The student will identify an area of investigation within the field of music education, and will undertake independent research in that area under the supervision of the candidate's advisor. Completion of this course includes a seminar presentation to the candidate's committee to further demonstrate the candidate's knowledge and ability to communicate.

MUS.M., MUS.DOC. (COMPOSITION)

MUS 3100Y Mus.M. Advanced Composition I *Staff*
Independent composition work by Masters students under the supervision of a faculty member.

MUS 3101F Seminar in Schenkerian Analysis I *E. Laufer*
A practical introduction to Schenker's approach through study of selected classical compositions. Practice in making analytical sketches; selected readings from the theoretical literature. This course is not available to students who have completed TMU 401 (Introduction to Schenkerian Analysis).

MUS 3102S Seminar in Schenkerian Analysis II *E. Laufer*
A continuation of MUS 3101F, including individual analytical projects, with the instructor's supervision. Prerequisite: MUS 3101F or the permission of the instructor.

MUS 3105Y Mus.M. Advanced Composition II *Staff*
Individual instruction in Composition. Continuation of MUS 3100Y.

MUS 3202F Advanced Techniques in Harmony, Counterpoint and Analysis *M. Sallmen*
This course will focus on advanced techniques of harmonic material, analysis of extended forms, and practical and analytical study of eighteenth-century contrapuntal techniques.

MUS 3204S Advanced Orchestration *K.N. Chan*
A study of orchestration techniques by major twentieth-century composers.

MUS 3300Y Mus.Doc. Advanced Composition I *Staff*
Independent composition work by doctoral students, under the supervision of a faculty member.

MUS 3305Y Mus.Doc. Advanced Composition II *Staff*
Individual instruction in Composition. Continuation of MUS 3300Y.

MUS 3403H Theory and Analysis of Atonal Music *M. Sallmen*
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties; and study of ordered set relations (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative compositions.

MUS 3800Y Electronic Music *C. Hatzis*
A survey of the current technology of electroacoustic music through a series of "hands-on" projects. The participant is required to produce a minimum of three original studies or compositions demonstrating command of these technologies. Additionally, each participant will compose a substantial electroacoustic work or write an extensive research paper on a historical or technical topic.

MUS 3801Y Advanced Electroacoustic Composition *C. Hatzis*
A course for students who have completed MUS 3800Y or its equivalent at another university. This seminar will deal with new techniques of computer sound synthesis and their application to electroacoustic composition.

MUS 3802Y Seminar in Music Technologies *C. Hatzis*
The purpose of this seminar is to introduce graduate music students to a number of current technologies and allow the in-depth study of one or two through the completion of a supervised project. The technologies to be studied include: computer music score writing with MIDI sound realization; music recording, stereo, multi-track, and surround sound; compact disc production, CD-ROM authoring including text, sound and visuals; Internet publishing and home-page construction; and sound synchronization (recorded and MIDI) for video.

MUS 3999Y Research Project (Mus.Doc) *Staff*
Independent work by doctoral students, under the supervision of a faculty advisor.

MUS.M. (PERFORMANCE)

MUS 4200Y Seminar in Music Literature *G. Jones*
A study of selected works, chosen mainly from the repertoire for the instrument/voice of each participating student. Analytical, research, and historical topics will be included.

MUS 4215Y Instrumental Conducting *R.Armenian*
The study of conducting techniques, score preparation and rehearsal procedures as supplied to orchestral and/or wind ensemble literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire.

MUS 4216Y Advanced Instrumental Conducting *R.Armenian*
Continuation of MUS 4215Y. *Not offered 1999-00.*

MUS 4600F Performance Practices Before 1800 *T. McGee*
A survey of Baroque and early classic performance practices, including tempo, articulation, and ornamentation. Historical technique and style is derived from reading the treatises and instruction manuals from the seventeenth and eighteenth centuries. A portion of the course includes practical application of historical techniques.

MUS 4606H Special Topics in Performance Practice *Staff*
This course substitutes for MUS 4600F Performance Practices Before 1800, in those instances where there is no theory or literature relevant to the Masters student's instrumental specialization (e.g., percussion).

MUS 4610F Analysis and Performance: Music of the 18th and 19th Centuries *E. Laufer*
A main consideration of this course is the relationship between analysis and performance of 18th and 19th century music. The first part of the course consists of lectures and short assignments designed to develop analytical skills following Schenker's approach, such as consideration of harmony, form, rhythm/meter, and line. The second part is applied analysis, with compositions chosen from the students' repertoire. Students are expected to perform and make presentations.

MUS 4615S Analysis and Performance Practices of Twentieth-Century Music *J. Hawkins*
This course will focus on analysis and performance problems of music after 1900. Practical work will be encouraged and in-class performances and demonstrations will form a normal part of the term work. Analytical studies will be directed towards the relationship between analytical method and approaches to performance. Repertoire will be drawn from the century's vast vocal and chamber music literature. There will be regular readings, score reading and analysis assignments.

MUS 4620Y Advanced Performance Studies *Staff*
A study of specialized kinesthetic, physiological and psychological resources for performers. The performing relationships of visualization to memory, stress to injury.

MUS6666Y Recital I

MUS8888Y Recital II

UNIVERSITY POLICIES

UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:

(a) that grading practices throughout the University reflect appropriate standards;

(b) that the evaluation of students is made in a fair, objective manner against these academic standards;

(c) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.

Application of Policy

The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.

Amendment to Policy

Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading practices shall be forwarded to the Committee on Academic Policy and Programs.

Distribution of Policy

A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

The Policy is in three parts: Part I deals with grades, Part II outlines grading procedures to be adhered to in divisional regulations adopted as part of this Policy, and Part III is an administrative appendix available upon request from the Office of the Vice-President and Provost.

PART I GRADES

Meaning of Grades Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

I.1 A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

I.2 Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II):

Excellent *Good* *Adequate* *Marginal* *Inadequate*

Grade Scales

I.3 Once a judgement on the performance of the student has been made, the following grade scalesare to be used:

(a) the refined letter grade scale A+,A,A-,B+,B,B-,C+,C,C-,D+,D,D-,F;

(b) the numerical scale of marks, consisting of all integers from 0 to 100;

(c) for graduate divisions only, a truncated refined letter grade scale in which FZ replaces the C, D and F grades in (a) above

and/or

(d) the scales Honours/Pass/Fail and Credit/NoCredit

Grades vs Scores

I.4 Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

Grade Reporting

I.5 Grades will be assigned according to the numerical scale of marks referred to in 1.3(b) above, and converted to the refined letter grade scale of 1.3 (a) above. In graduate divisions, grades may be assigned according to the truncated refined letter grade scale of 1.3(c) above. The H/P/FL and CR/NCR scales of 1.3(d) above may be also used. However, the grades assigned in a course must all be from the same scale.

1.6 All non-grade designators used in reporting course results must correspond to the University-wide standard.

1.7 The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts must include:

(i) an enrolment history, which traces chronologically the student's entire participation at the University,

(ii) a "grade point average" based on a 4-point scale for all undergraduate divisions (Note: grade point average values will be assigned as follows: A+/A=4.0, A-=3.7, B+=3.3,B=3.0, B-=2.7, C+=2.3, C=2.0,C-=1.7, D+=1.3,D=1.0,D-= 0.7, F=0.0),

(iii) an average grade for each course expressed using the refined letter grade scale (Note: these calculations should be restricted to courses of a specific size),

(iv)both the numeric mark and its letter grade equivalent, where possible, for all courses,

(v) course weight values, expressed using a uniform system of values allowing for the relative values needed by each division,

(vi) transfer credits granted,

(vii) academic honours, scholarships and awards sanctioned by the University,

(viii)a comprehensive guide explaining all grades and symbols used on the transcript.

PART II GRADING PROCEDURES

Approval of Grades

Divisional Councils shall forward to the Committee on Academic Policy and Programs changes to their grading procedures. Grading procedures may be adapted to divisional circumstances on the recommendation of the Committee on Academic Policy and Programs, but such procedures must be consistent with the principles in this Policy.

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

II.1 Divisional Review Committee

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

(a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;

(b) formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade designators for course work, classroom procedures and approved methods of evaluation;

(c) review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

II.2 Classroom Procedures

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing classroom procedures must be consistent with the practices below.

(a) As early as possible in each course (and no later than the division's last date

for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods of evaluation shall be essays, tests, examinations, etc., the relative weight of these methods in relation to the overall score, and the timing of each major evaluation.

(b) After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.

(c) Student performance in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may by determined by the division.

(d) In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.

(e) Commentary on assessed term work and time for discussion of it shall be made available to the student.

(f) At least one piece of term work which is part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty

(g) Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

II.3 Procedures in the Event of Disruptions

Principles The following principles shall apply in the event of disruption of the academic program:

(i) The academic integrity of academic programs must be honoured; and

(ii) Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.

Procedures

(a) The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.

(b) Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.

(c) Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class

(d) Where consensus on changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.

(e) Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the changes in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.

(g) Where changes to the classroom procedures are made students who do not wish to complete the course under the revised procedures may withdraw without academic penalty. This must be done prior to the last day of classes.

(h) Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, or provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.

(i) A student who feels, owing to his or her special circumstances, that changes to the classroom procedure have unreasonably affected his or her grade may appeal the grade following the procedures as set out in each division.

II.4 Assessment in Clinical and Field Settings

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:

(a) a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;

(b) a mid-way performance evaluation with feedback to the student;

(c) written documentation of the final assessment.

In addition, for such clinical and field experiences, divisions must ensure that:

(d) clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

II.5 Grade Review and Approval Process

The following principles and procedures shall govern the grade review and approval process.

(a) The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.

(b) However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.

(c) The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.

(d) Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.

(e) Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.

(f) Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.

(g) Past statistical data, including drop-out rates, mean arithmetic average, etc., should be provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.

(h) Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.

Appeal Procedure

Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

II.6 Student Access to Examination Papers

(a) All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.

(b) All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.

(c) All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

II.7 Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour which sets out clearly the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

Section B Offences

B.I 1. It shall be an offence for a student intentionally:

(a) to forge or in any other way alter or falsify any document or evidence required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

(b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;

(c) to personate another person at any academic examination or term test or in connection with any other form of academic work;

(d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);

(e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;

(f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

2. It shall be an offence for a faculty member intentionally:

(a) to approve any of the previously described offences;

(b) to evaluate an application for admission or transfer to a course or program study by other than duly established and published criteria;

(c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

3. It shall be an offence for a faculty member and student alike intentionally:

(a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;

(b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

4. The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:

(a) to remove or copy or alter stored information such as books, film, data files or purpose than that for which privileges of use or access have been granted;

(c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

5. A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

B.II Parties to Offences

1. (a) Every member is a party to an offence under this Code who intentionally:

(i) actually commits it;

(ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;

(iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;

(iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or

(v) abets, counsels, procures or conspires with any other person who, if that person where a member, would have committed or have been a party to the offence.

(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

2. Every member who, having an intent to commit an offence under this Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offense) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

3. When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

C.I. (a) Divisional Procedures

Note Where a student commits an offence, the faculty in which the student is registered has responsibility over the student in the matter.

1. No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

2. Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

3. If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

4. If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

5. When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

6. Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

7. If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

8. If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

9. If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.

10. If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall the proceed to the Trial Division of the Tribunal.

11. Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.

12. No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.

13. A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.

14. Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.

15. In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

C.I. (b) Divisional Sanctions

1. In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:

(i) the student admits guilt; and

(ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.

If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.

2. One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

division head, the approval of the Provost, is required.

(f) Students must be informed of changes to classroom procedures. This may be done by circulating the

(g) assignment of a grade of zero of a failure for the course in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division , unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

3. The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.

4. The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

C.II. (b) Tribunal Sanctions

1. One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

(i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recommendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.

(j) (i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or (ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgement of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.

2. The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.

3. The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.

UNIVERSITY OF TORONTO CODE OF STUDENT CONDUCT

A. Preface

1. The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.

2. As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.

3. The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.

4. The University does not stand *in loco parentis* to its student members, that is, it has no general responsibility for the moral and social behaviour of its students, as if they were its wards. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate.

5. University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, however, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.

6. The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and non-academic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

7. Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.

8. In this Code, the word "premises" includes lands, buildings and grounds.

9. In this Code, "student" means a member of the University

(i) engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

(ii) registered in any academic course which entitles the member to the use of a University library, library materials, library resources, computer facility

or dataset.

10. In the following, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

11. In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

12. This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply. In the case of other members of the University, such conduct is to be dealt within accordance with the established policy, procedures and agreements that apply to the members.

B. Offences

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

(i) has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and

(ii) is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; and

(iii) occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions.

1. Offences against persons

(a) No person shall assault another person sexually or threaten any other person with sexual assault.

(b) No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.

(c) No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.

(d) No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.

(e) No person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, age, marital status, family status, handicap, receipt of public assistance or record of offences of that individual or those individuals, and that is known to be unwelcome, and that exceeds the bounds of freedom of expression or academic freedom as these are understood in University policies and accepted practices, including but not restricted to, those explicitly adopted. *Note: Terms in this section are to be understood as they are defined or used in the Ontario Human Rights Code.*

(f) i. No person shall, by engaging in the conduct described in subsection (ii) below, whether on the premises of the University or away from the premises of the University, cause another person or persons to fear for their safety or the safety or another person known to them while on the premises of the University of Toronto or in the course of activities sponsored by the University of Toronto or by any of its divisions, or cause another person or persons to be impeded in exercising the freedom to participate reasonable in the programs of the University and in activities in or on the University's premises, knowing that their conduct will cause such fear, or recklessly as to whether their conduct causes such fear.

ii. The conduct mentioned in subsection i consists of:

a. repeatedly following from place to place the other person or anyone known to them:

b. repeatedly and persistently communicating with, either directly or indirectly, the other person or anyone known to them:

c. besetting or repeatedly watching the dwelling-house, or place where the other person, or anyone known to them, resides, works, carries on business or happens to be: or

d. engaging in threatening conduct directed at the other person or any member of the family, friends or colleagues or the other person.

2. Disruption

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others.

For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

3. Offences involving property

(a) No person shall knowingly take, destroy or damage premises of the University of Toronto.

(b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.

(c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.

(d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.

(e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.

(f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.

(g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

4. Unauthorized Entry or Presence

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

5. Unauthorized use of University facilities, equipment or services

(a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.

(b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose.

Appropriate uses for University connections to external networks are described, for example, in the policy document "Appropriate Use Policy for the Network".

(c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6. False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offense

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8. Refusal to comply with sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

9 Unauthorised possession or use of fire arms or ammunition

No person other than a peace officer of a member of the Canadian Forces acting in the course of duty shall possess or use any firearm or ammunition on the premises

of the University of Toronto without the permission of the officer of the University having authority to grant such permission.

C. Hearing Procedures

Anyone who believes an offence under this *Code* has been committed, may initiate a complaint by bringing the matter to the attention of the principal of the college or dean of the faculty of the student who is alleged to have committed the offence.

D. Sanctions

The following sanctions or combinations of them may by imposed upon students found guilty of committing an offence under this Code.

Penalties that directly affect a student's registration in a program, such as suspension or the recommendation for expulsion, may be imposed only where it has been determined that the offence committed is of such a serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study.

In addition, students found guilty may be placed on conduct probation for a period not to exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

1. Formal written reprimand
2. Order for restitution, rectification or the payment of damages
3. A fine or bond for good behaviour not to exceed $100
4. Requirement of public service work not to exceed 25 hours
5. Denial of access to specified services, activities or facilities of the University for a period of up to one year
6. Suspension from registration in any course or program of a division or divisions for a period of up to one year
7. Recommendation for expulsion from the University

Copies of the complete *Code*, including "Hearing Procedures", may be obtained from the offices of college principals or deans and directors of faculties and schools, or the Office of Student Affairs, Room 107, Simcoe Hall.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

1. Definition of Official Student Academic Records

(a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.
(b) Results for each course and academic period.
(c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
(d) Results of any petitions and appeals filed by a student.
(e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
(f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.
(g) Personal information which is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

2. Access to Official Student Academic Records

(a) **Access by a student**

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence.

A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record.

A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

(b) **Access by alumni and former students**

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

(c) **Access by University Staff and members of official University councils and standing committees**

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office.

Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

(d) **Access by University campus organizations**

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

(e) **Access by others**

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:

- the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
- degree(s) received and date(s) of convocation.

Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

(f) **Refusal of access**

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

POLICY ON AUDITING OF COURSES

Definition

An auditor may attend lectures and other class meetings, to take part in class discussions, and receive written confirmation of attendance. An auditor will not receive evaluations of participation, and will not be allowed to submit assignments or write examinations and tests, except by special and express permission. The University's Code of Student Conduct will apply to auditors.

Priority for Access to Courses

In all cases, students registered in the University will have priority over students who are not registered. Consideration for access to courses as auditors will be given in the following order:

In all cases students registered in the University who wish to audit courses have priority over students who are not registered in the University.

Registered students who wish to audit.

1. Students who are registered and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.
2. Students registered in the University and in the faculty in which the course will be audited have priority over registered students from other faculties.
3. Students who are registered in the University or who have graduated from the

University, and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement, and over other applicants or admission who wish to audit courses.

Non-registered students who wish to audit

4. Students from other universities who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.
5. All other persons who wish to audit.

Divisional Discretion

1. No faculty, school or college is required to make courses accessible by any individual as an auditor except when it has counselled a registered student to audit the course.
2. If a faculty, school or college does make courses accessible by auditors, it will follow this policy, and may restrict access to:
   a. Student registered in the faculty, school or college
   b. Students registered in the University
   c. Students who do not wish to receive Certificates of Attendance.
3. If a faculty, school, or college decides to make courses accessible by auditors, the final determination of whether or not a person should be allowed to audit and whether or not space is available or an auditor in the course will be made by the instructor, except when the course has been formally filled.
4. If a faculty, school or college decides not to make courses accessible by auditors, instructors do not have discretion to allow auditing in their individual courses.

Certificates of Attendance

1. A faculty, school, or college may issue Certificates of Attendance to auditors who have attended at least 75 % of the meetings of the class.
2. Students who wish to receive a Certificate of Attendance must accordingly notify the instructor in writing at or before the first meeting of the class, otherwise the faculty, school, or college is under no obligation to issue a certificate.
3. Records of attendance must be kept for students who wish to receive a Certificate of Attendance.
4. No credit will be given for a Certificate of Attendance if an auditor later registers or re-registers in the course or in the University. Certificates of Attendance will not be part of the Official Student Academic Record.
5. Certificates of Attendance may be issued only once. Replacements will not be issued.

Fees

1. Students registered in the University and employees of the University will not be charged an audit fee for auditing except in cases where Certificates of Attendance are requested.
2. Auditors who are not registered in the University or are not employees or the University will be charged an audit fee at a minimum of 40% of the respective tuition fee for registered students, as will students who are registered in the University and employees of the University who request Certificates of Attendance.
3. Revenue from auditing fees will be divisional income, and will be collected by the division.
4. All auditors will be charged the same administrative user fees and cost-recovery fees as registered students. Costs of supplies, fields trips, and any costs and incidental expenses shall be met by all auditors even in cases where University and Ministry policies prohibit such fees for registered students.
5. The auditing fee is for auditing only. Non-registered students who wish to use other University services (for example, the University of Toronto Library) may have access to them on terms normally available to members of the community at large.
6. Audit fees must be paid by October 1, February 1, and July 1 in each session respectively. Audit fees will not be refunded.

Officers of the University

Chancellor	The Honourable H.N.R. Jackman C.M., K.St.J., B.A., LL.B, LL.D.
President & Chief Executive Officer	J.R.S. Prichard,O.C., M.B.A., LL.B., LL.M., PhD (Hon), LL.D.
Vice-President & Provost	A. Sedra, B.Sc., M.A.Sc., Ph.D.
Vice-President, Administration & Human Resoures	M.G. Finlayson, B.A., M.A., Ph.D.
Vice-President & Chief Development Officer	J. Dellandrea, B.A., M.Ed., Ed.D.
Vice-President, Research & International Relations	H. Munroe-Blum, B.A., B.SW, M.SW, Ph.D.
Deputy Provost	C. Tuohy. B.A., M.A., Ph.D.
Vice-Provost, Relations with Health Care Institutions	A. Aberman, M.D., F.R.C.P. (C)
Vice-Provost and Assistant	B. FitzPatrick, B.A., M.A., Ph.D.
Vice-President (Planning & Budget)	D.McCammond B.Sc.,Ph.D.
Vice-Provost (Students)	I.Orchard, B.Sc., Ph.D., D.Sc.
Vice-Provost	P. Gooch. B.A., M.A., Ph.D.
Assistant Vice-President Technology Transfer	P. Munsche, B.A., M.A., Ph.D.
Assistant Vice-President Student Affairs	W.D. Neelands, B.A., M.A., M.Div., Th.D.
Assistant Vice-President Operations & Services	J. Oliver, B.Com., M.Sc.
Chief Financial Officer	R.G. White, C.M.A.
Secretary of the Governing Council	J.G. Dimond, B.A., M.A., Ph.D.
University Registrar	K.J.Swift, B.Sc.,M.Ed
Chief Librarian	C. Moore, B.A., M.L.S.

University Ombudsperson	M.Ward, B.A.,M.A.
Status of Women Officer	Rona Ambramovitch, Ph.D.
Sexual Harassment Officer	P.M. Stamp, B.A.
Director of Athletics and Recreation	B. Kidd, B.A., A.M., M.A., Ph.D..
Director of Career Centre	M. Van Norman, B.A., M.A.
Director of Counselling & Learning Skills Service	S. Minsky, Ph.D., C.Psych.
Director of Family Housing	E. Giles
Director of Health Service	S.Taman, M.D.
Director of International Student Centre	B.Yang, B.A.,B.Ed., M.Ed.
Director of Off-Campus Housing	P. Karimalis, B.A., Dip. Ed.
Director of Residences, Food & Beverage Services	R. Toderian, C.G.A.
Director of Special Services to Persons with a Disability	H. Simson, B.A., M.A.
Director, Office of Aboriginal Student Services & Programs	A.Benedict, B.A.,B.Ed., M.A.
Director of Statistics, Records & Convocation	P.F. Leeney, B.A., M.A.
Director of Student Recruitment	F.Silver, B.A.,M.Ed.

NOTES:

SERIAL

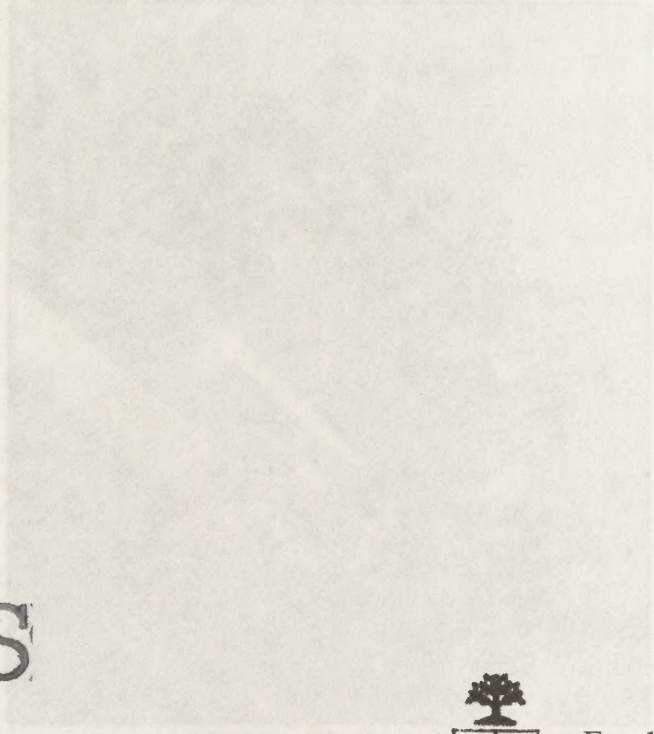
In Residence at the Faculty of Music

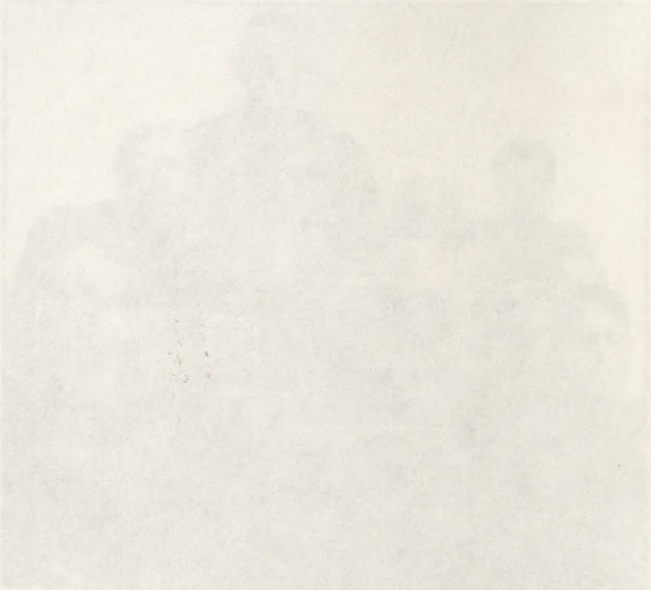
AMICI
Joaquin Valdepeñas, clarinet
Patricia Parr, piano
David Hetherington, cello

ST. LAWRENCE STRING QUARTET
Geoff Nuttall, violin
Barry Shiffman, violin
Lesley Robertson, viola
Marina Hoover, Cello

NEXUS
From left to right:
Bill Cahn, Robin Engelman, John Wyre,
Bob Becker, Russell Hartenberger

CANADIAN BRASS - YAMAHA ARTISTS
Jens Lindermann, Trumpet
Ronald Romm, Trumpet
David Ohanian, Horn
Eugene Watts, Trombone
Charles Daellenbach, Tuba





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